VISIT…

# JOHN PATITUCCI

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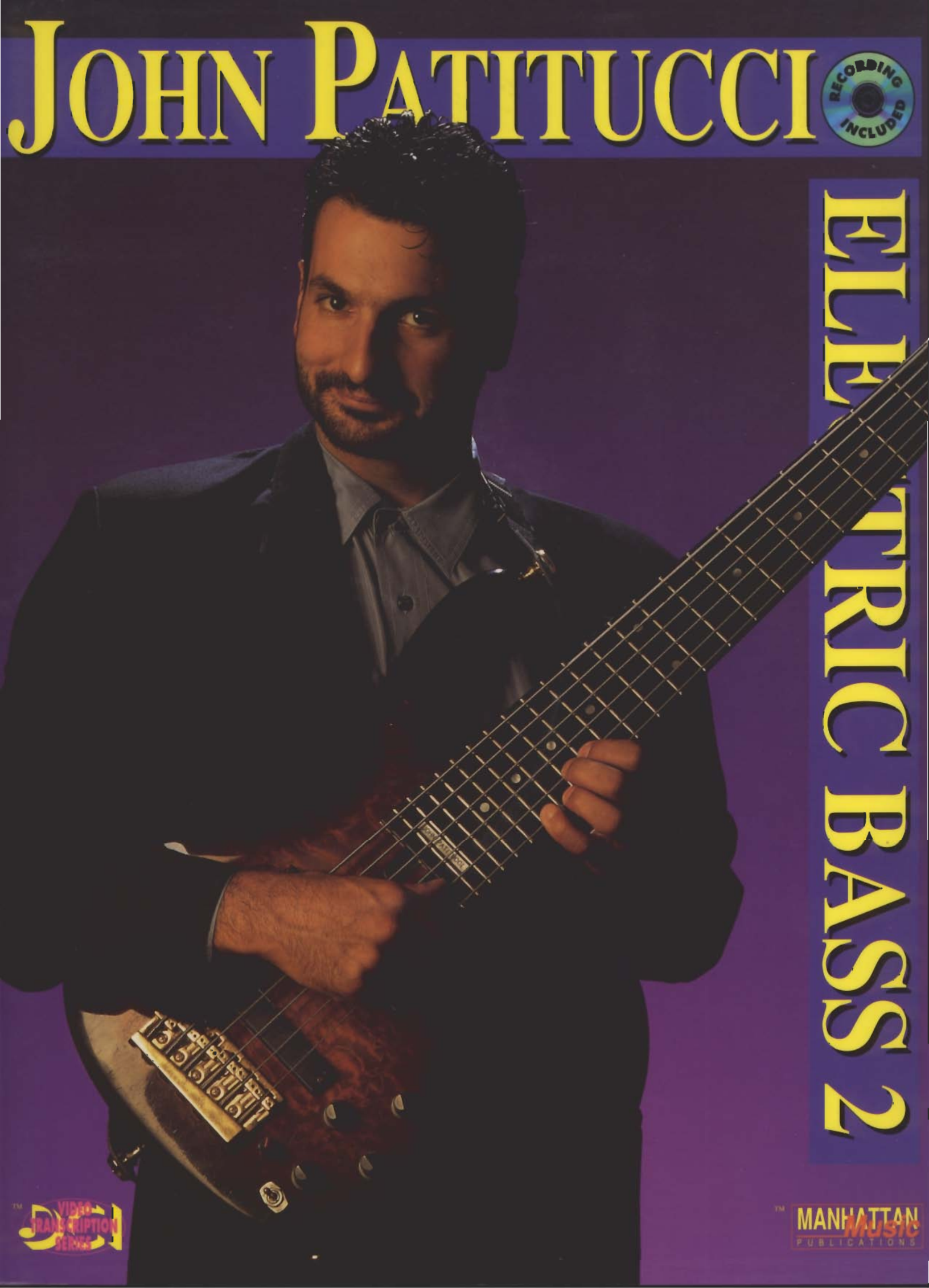

# ELECTRIC BASS 2

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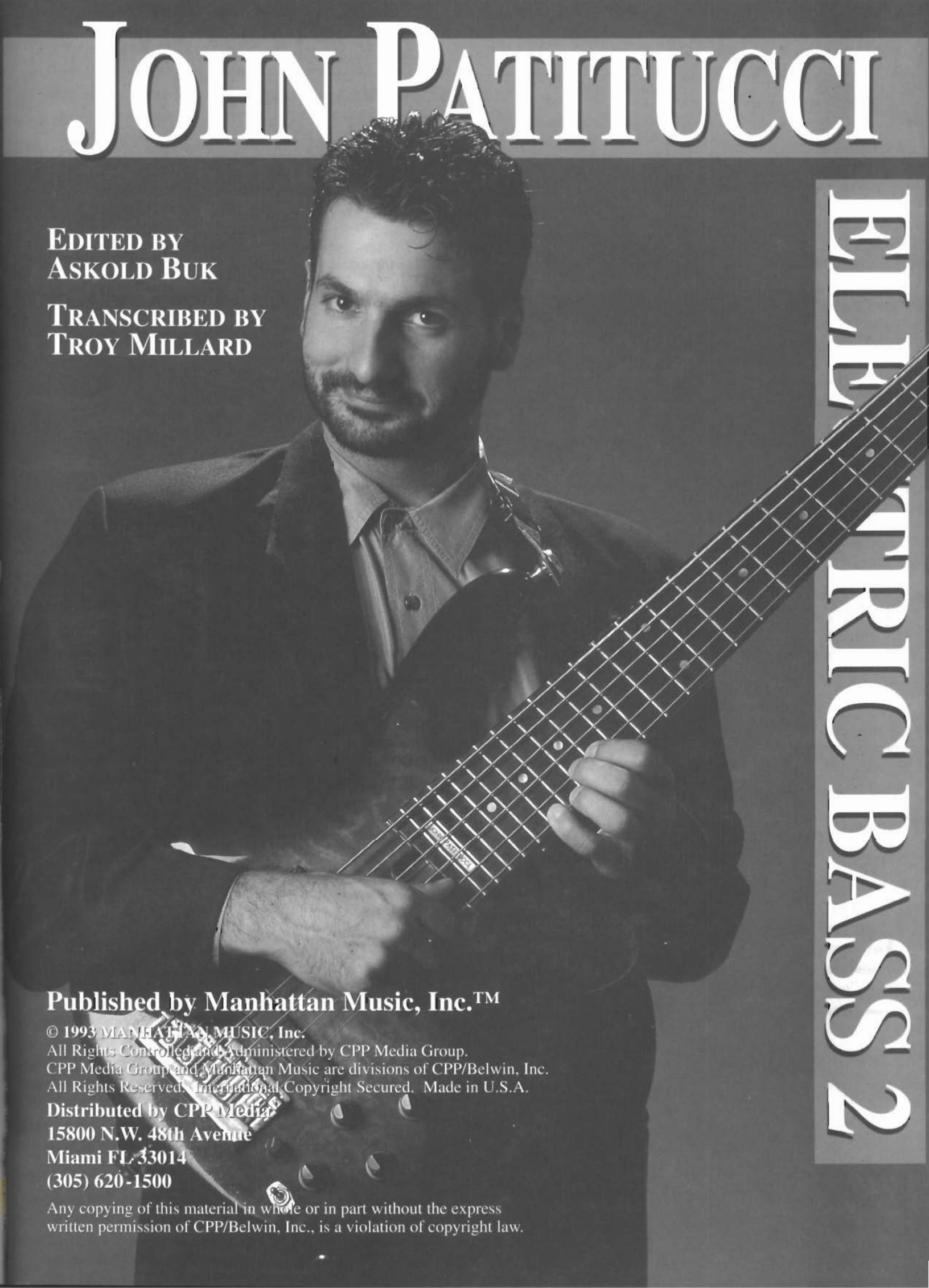
# JOHN PATITUCCI

## ELECTRIC BASS 2



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# Acknowledgements

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This book is dedicated, in loving memory, to my grandparents, Camilo and Emilia Patitucci.

Special thanks to transcriber Troy Millard and his wife Lisa. Troy, a very fine bassist living in Los Angeles, has worked with artists such as Leni Stern, Chuck Loeb, Randy Brecker and many others. His great ears, patience, and formidable technique were crucial to this project.

# Credits

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| CD | Cassette Side A |
|---|---|
| 1 | B major scale (4 octaves) |
| 2 | Am9 and Amaj9 chord voicings |
| 3 | C melodic minor scale (4 octaves) starting on low B |
| 4 | G melodic minor scale (4 octaves) starting on low C |
| 5 | B major arpeggio (4 octaves) |
| 6 | Cmaj7 |
| 7 | Cmaj9 |
| 8 | Cmaj9♯11 |
| 9 | C major pentatonic scale over Cmaj9 |
| 10 | Improvisation over Cmaj9 |
| 11 | Improvisation over Cmaj9♯11 |
| 12 | Cmaj7♯5 |
| 13 | A melodic minor scale over Cmaj7♯5 |
| 14 | Cm7 |
| 15 | C melodic minor scale |
| 16 | Cm9 |
| 17 | Cm11 |
| 18 | Cm13 |
| 19 | C minor pentatonic scale |
| 20 | Improvisation over Cm9 |

| CD | Cassette Side B |
|---|---|
| 21 | Improvisation over Cm13 (starting from the F major pentatonic scale) |
| 22 | C7 |
| 23 | C9 |
| 24 | C9♯11 |
| 25 | C7♯9♯5 |
| 26 | C11 |
| 27 | Improvisation over C7♯9♯5 |
| 28 | C13♭9 |
| 29 | C7♭9♭5 |
| 30 | C7♭9♯5 |
| 31 | C7♯9♭5 |
| 32 | C° |
| 33 | C$^{\varnothing}$ or Cm7♭5 |
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"On The Corner"~solo

"Our Family"

"Growing"~chart

"Growing"~vamp

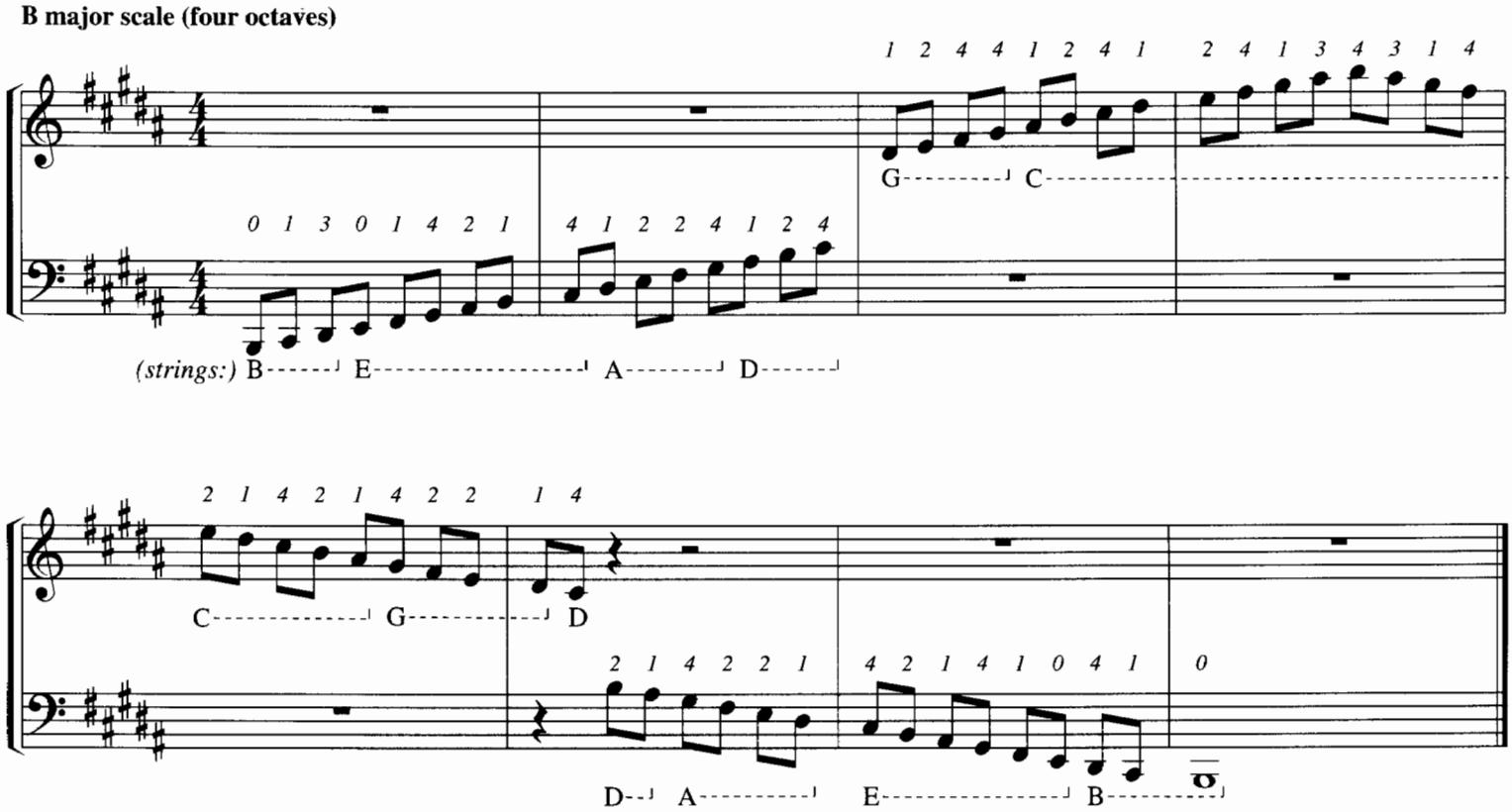
"Bertha's Bop"

# The Six-String Bass

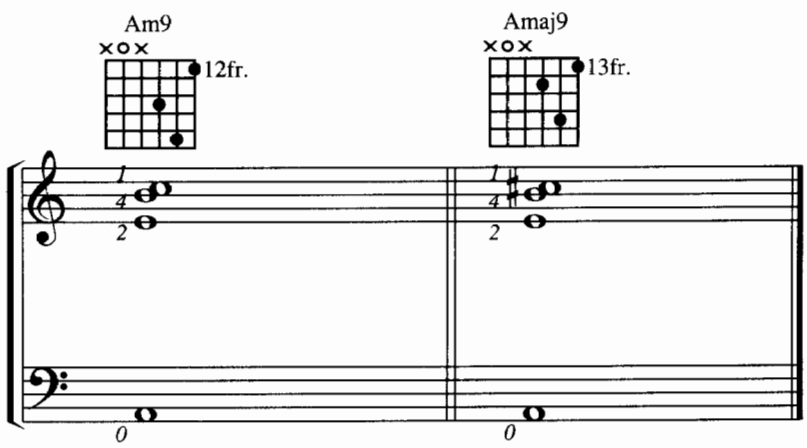
In the seventies, bass virtuoso Anthony Jackson, feeling limited playing a conventional four-string bass, took it upon himself to design an instrument that could accommodate his musical vision as well as his technique — the six-string bass. The neck was spaced wider and the strings were tuned in fourths (low to high: B, E, A, D, G, C), which were more suitable for the bass player.

Today's six-string bass has a massive range: four octaves from the lowest to the highest B. This range allows the bass player to mimic a synth bass in the low register and a saxophone in the high register. Here is a four-octave B major scale which spans the entire fingerboard.

**B major scale (four octaves)**



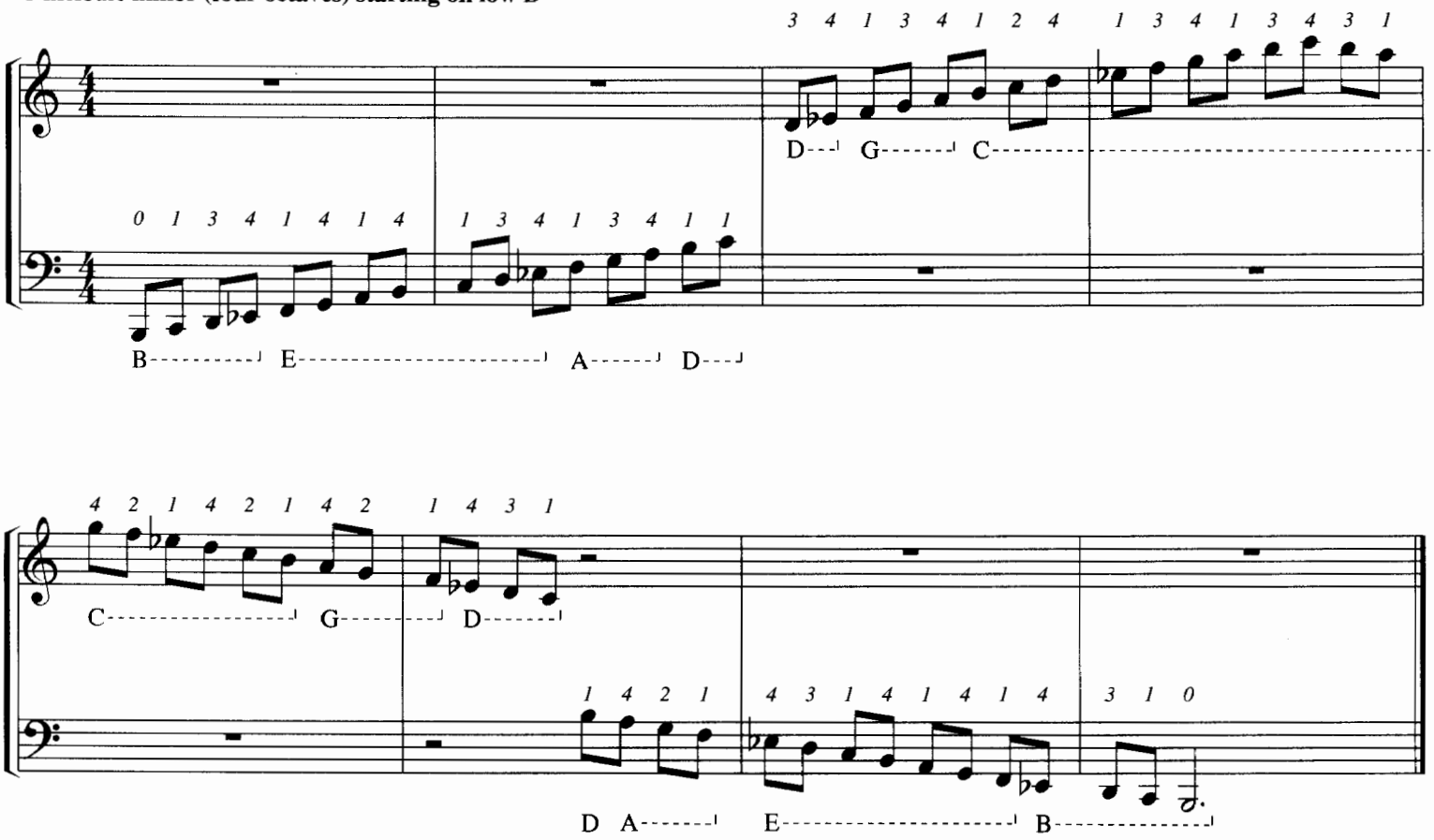

The six-string bass also enables you to play chord voicings similar to those of a guitarist or pianist in that all the voices can be clustered, as in the following example:



The added range of the six-string bass presents the bass player with a new challenge: instead of learning scales, arpeggios and ideas in two or three octaves, he or she must now feel comfortable working with four octaves. Here are a few exercises I've developed to help facilitate this.

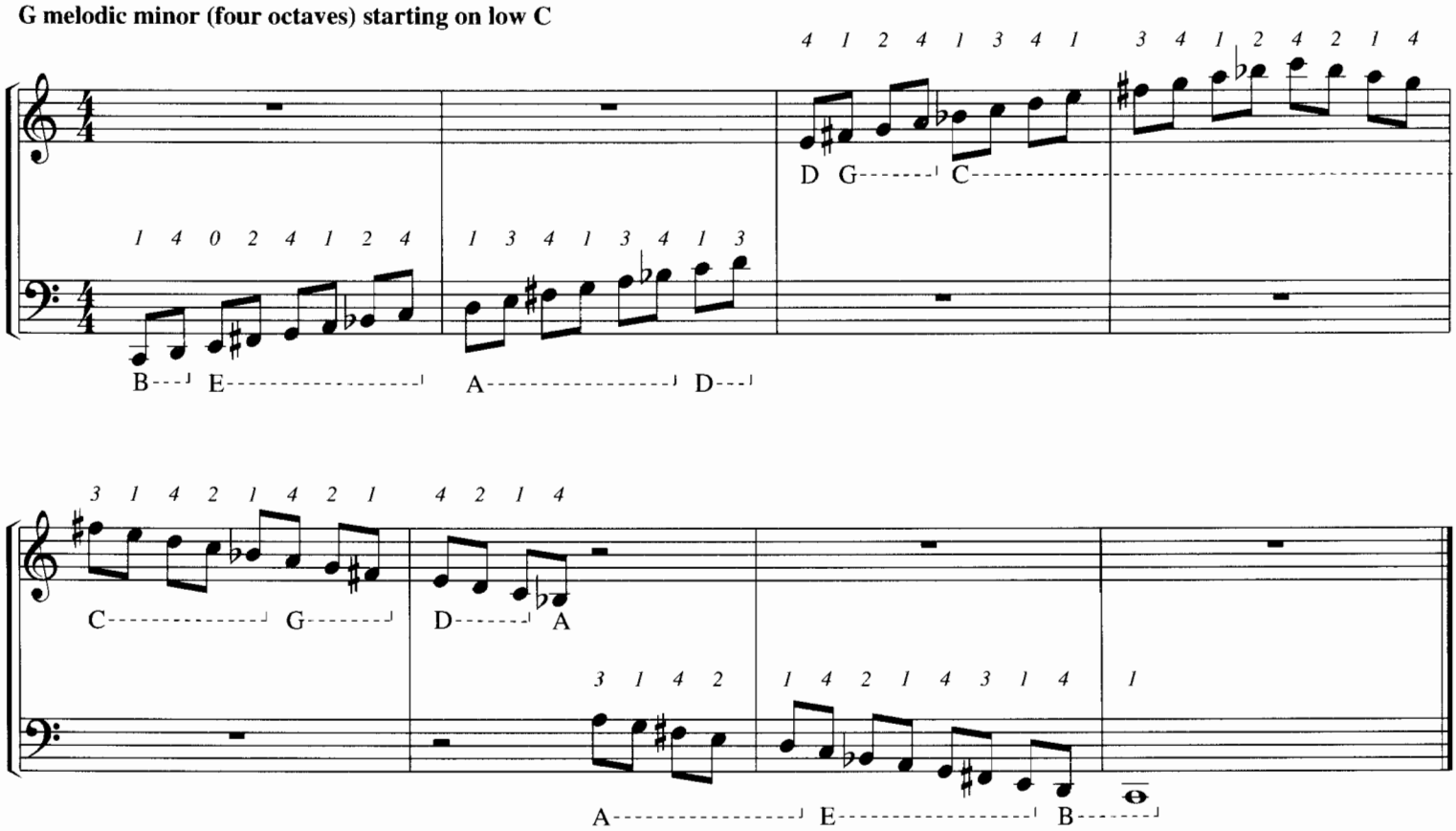
We'll be playing the melodic minor scale starting on the lowest possible note in a given key and ending on the highest. In this example, the C melodic minor scale starts on the low open B and ends on the high C. In doing this, we're learning the scale *modally* as well, because we're starting on the seventh note, or *degree,* of C melodic minor (B).

**C melodic minor (four octaves) starting on low B**



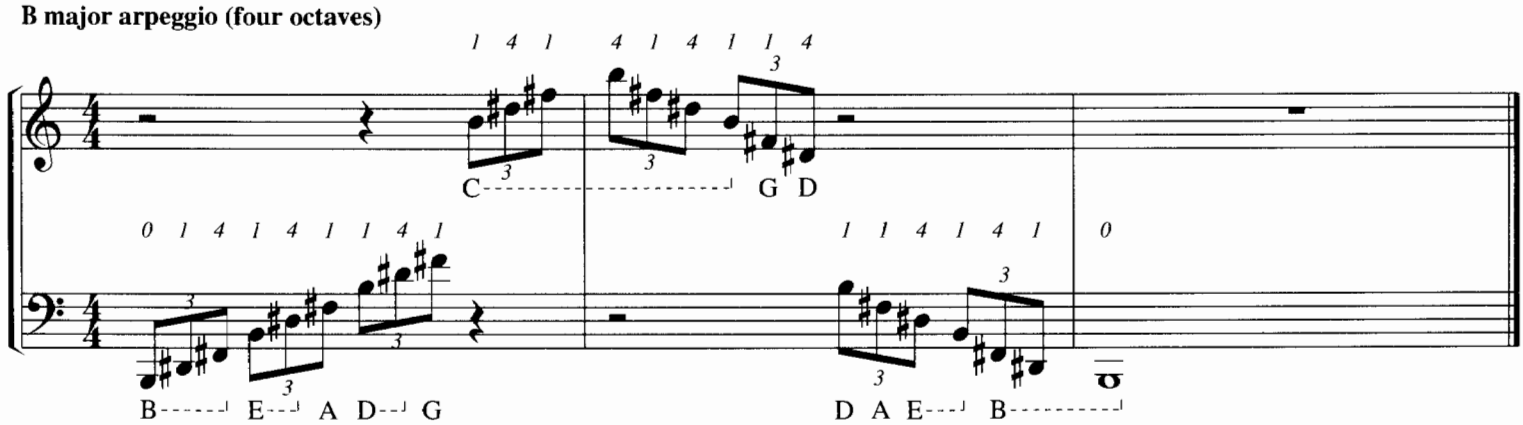
Here is the G melodic minor scale starting and ending on C. This can also be seen as the fourth mode of G melodic minor, since it begins and ends on the fourth degree (C) of the scale.

**G melodic minor (four octaves) starting on low C**




One of the most effective and challenging exercises for the bassist is playing arpeggios. Here is a four-octave B major arpeggio.

**B major arpeggio (four octaves)**




If you practice these studies in all keys up and down the neck, you will quickly familiarize yourself with the added range and versatility of the six-string bass.

# Ear Training and Soloing

Ear training is a very important aspect of one's musical development. In order to assimilate various basslines and patterns, and ultimately be able to improvise, it's crucial to have an efficient linking system between your ears, your heart (your feel), and your hands — the vehicles of your expression.

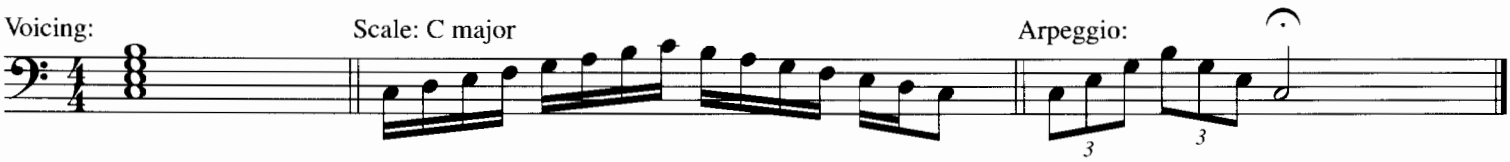
I feel that the most effective way to develop your ear is to become familiar with basic keyboard harmony. If you haven't done so already, you should pick up a rudimentary theory or voicing book. Learn the basic chord voicings, sing the scales and arpeggios that work over them, and then play them on your bass. Don't be bashful about singing! You don't have to have a great voice, but you should get to the point where you can hear the chord, scale or arpeggio sound so distinctly that it becomes second nature to you. The sound should be so familiar you can almost touch it — it should be that intuitive. Once you gain this kind of musical awareness, you'll be able to improvise or play over any chord.

# Major Chords

Let's start learning the sounds with a basic Cmaj7 chord. It's built on the root, third, fifth and seventh (C, E, G, B) of the C major scale. Naturally, the C major scale is used to play over this chord.

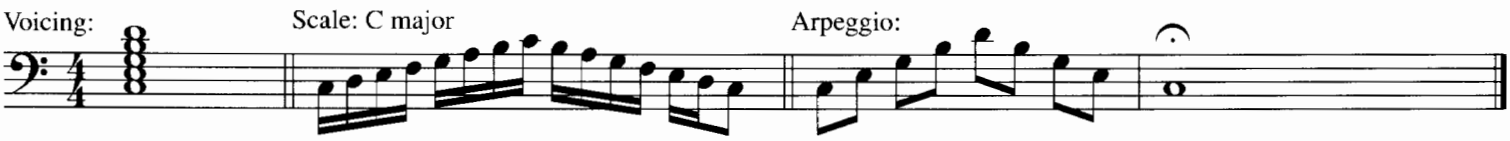
Remember, the best way to learn to hear this scale and arpeggio (and all the others in this book) is to sing them — first alone, then while playing them on your bass.

**Cmaj7**




Here's the Cmaj9 chord, built by adding a ninth (D) on top of the Cmaj7 chord (C, E, G, B, D). The C major scale is also the scale of choice over this chord.

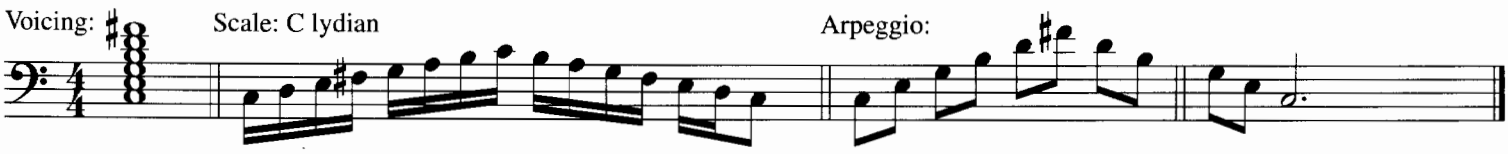
**Cmaj9**



A common alteration on the major chord is the sharped eleventh (♯11), that is, the fourth degree of the scale raised a half-step. Its formula is: R, 3, 5, 7, 9, ♯11. In the key of C, that would be: C, E, G, B, D, F♯.

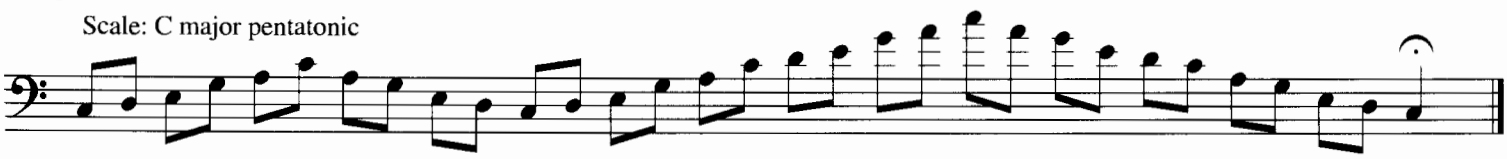
The scale of choice over a Cmaj9♯11 chord is the C lydian scale, which is simply a major scale with the raised fourth: C, D, E, F♯, G, A, B. Sing this scale until it becomes second nature to you. Focus on the F♯ note. It's a tricky one, but well worth it.

**Cmaj9♯11**




You can also play the C major pentatonic scale over any C major chord (Cmaj7, Cmaj9, etc.). The formula for this scale is: R, 2, 3, 5, 6. In C major, that would spell: C, D, E, G, A. You're probably familiar with this sound — it's commonly heard in country and country-rock music.

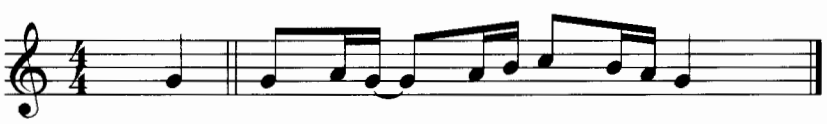
**Cmaj9**



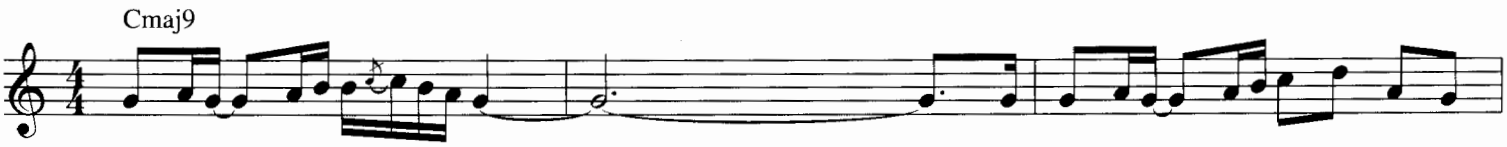

Improvising is a little bit like composing: you try to come up with a simple theme, or *motif,* and expand on it until you're just rolling through the changes. The way to develop this skill, obviously, is to begin your solos with small statements or ideas. Look at an improvisation as you would a sentence. It starts with a word. You combine a series of words, connect them with punctuation, and all of a sudden you have a statement. This leads you to the next sentence. Pretty soon you have a paragraph, and you're talking up a storm.

I suggest learning how to develop motifs by first taping the chord so that you can hear what you're playing over. Before you play anything, sing a little melody. Get that basic melodic idea, then develop it.

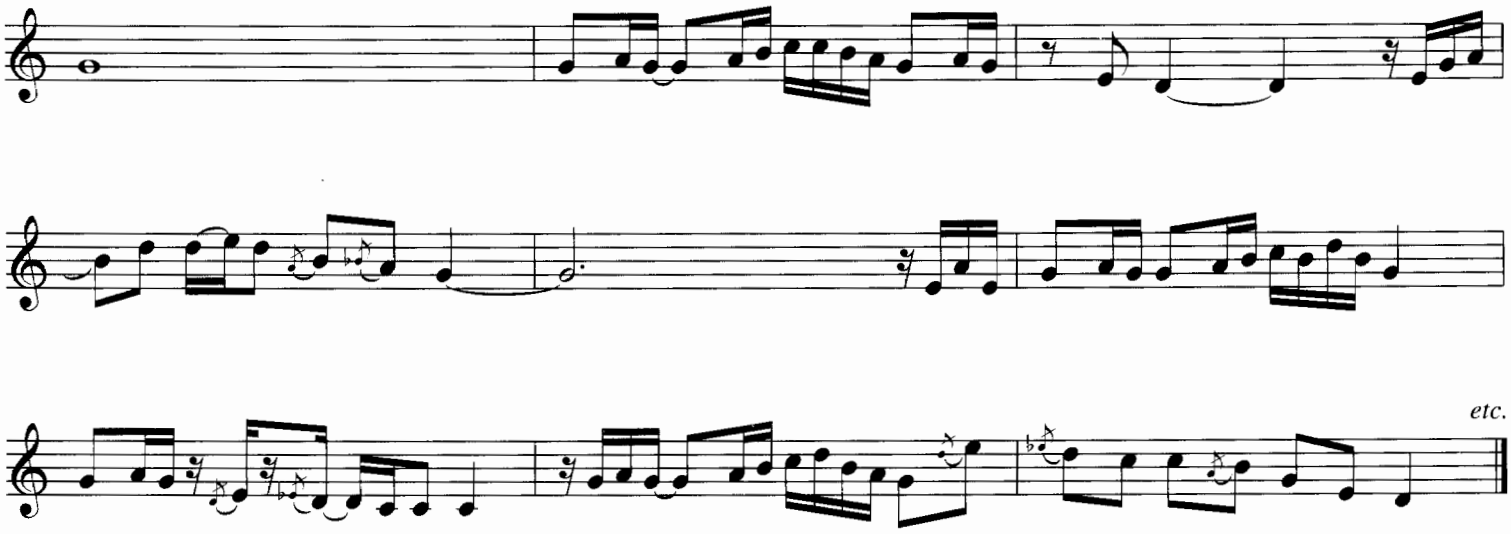
Here's an example. I'll start with a little motif over Cmaj9, then I'll expand on it. First I'll sing the melody:



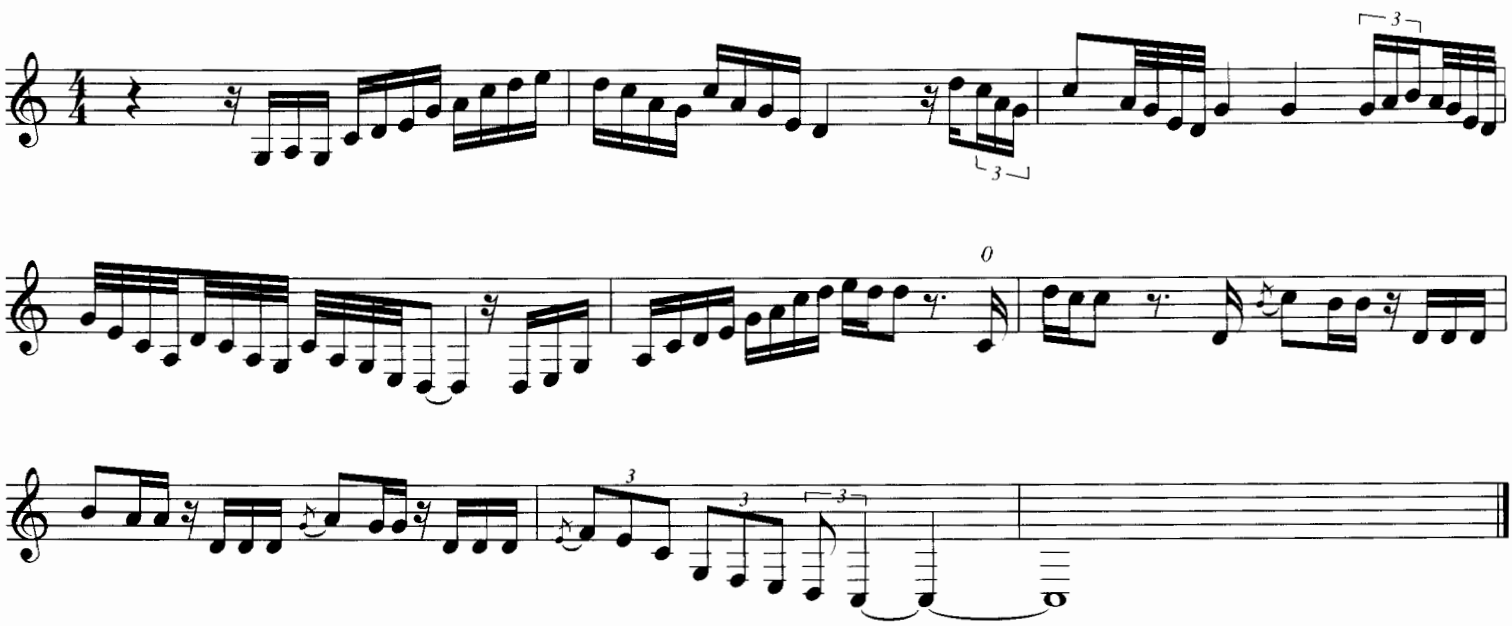
Now I'll play the melody:




And expand a little bit:

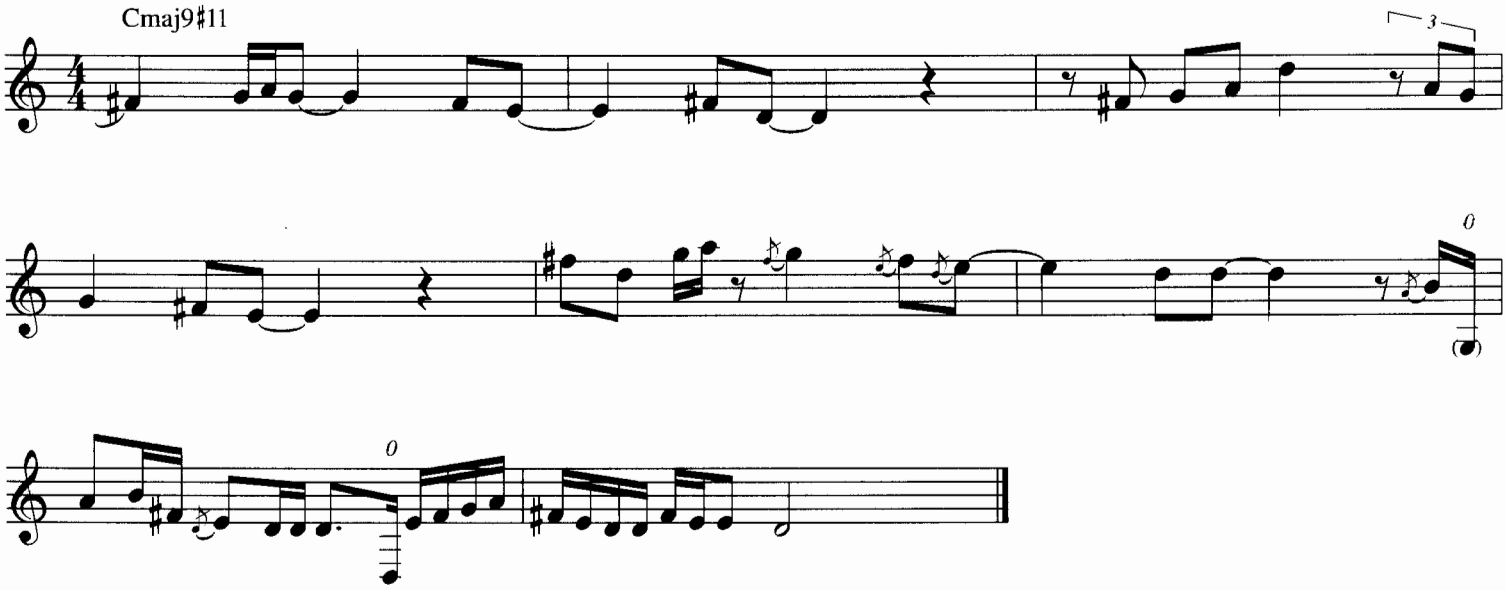



This is a continuation of the same improvisation, but now with the major pentatonic sound:

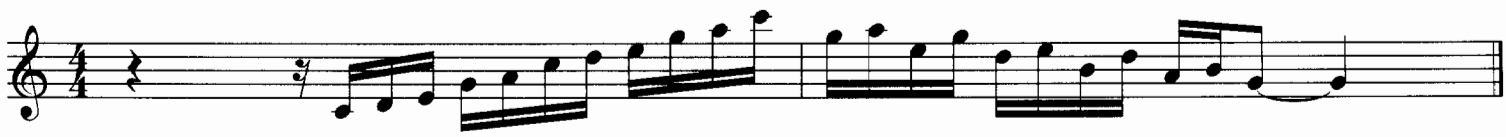


Now let's improvise over the Cmaj9♯11 chord. We'll use the C lydian and the C major pentatonic scales over this chord.

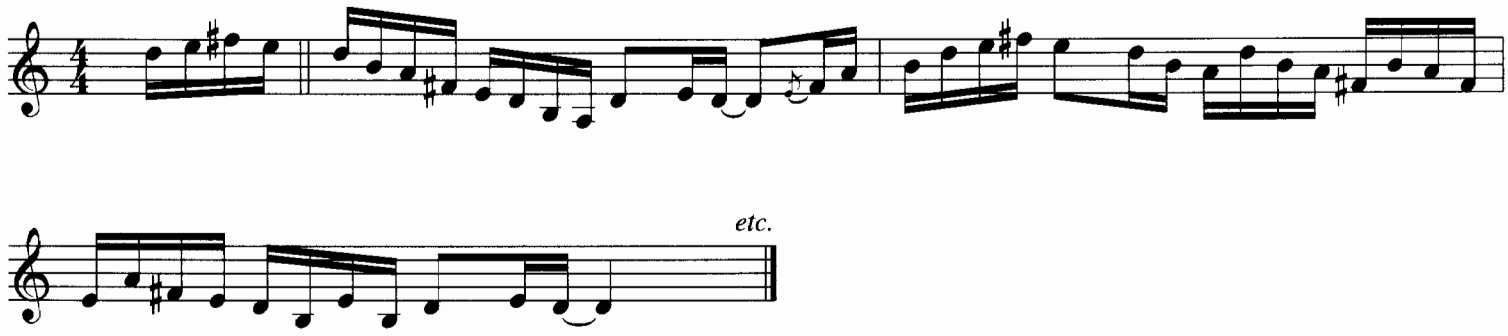
In addition to these scales, you can also play a D triad (D, F♯, A) over Cmaj9♯11. Why? If you look at the notes of a D triad, you'll see that it contains the ninth (D), the sharped eleventh (F♯) and the thirteenth (A) of the Cmaj9♯11 chord. We'll begin with a motif:




Now the C major pentatonic:



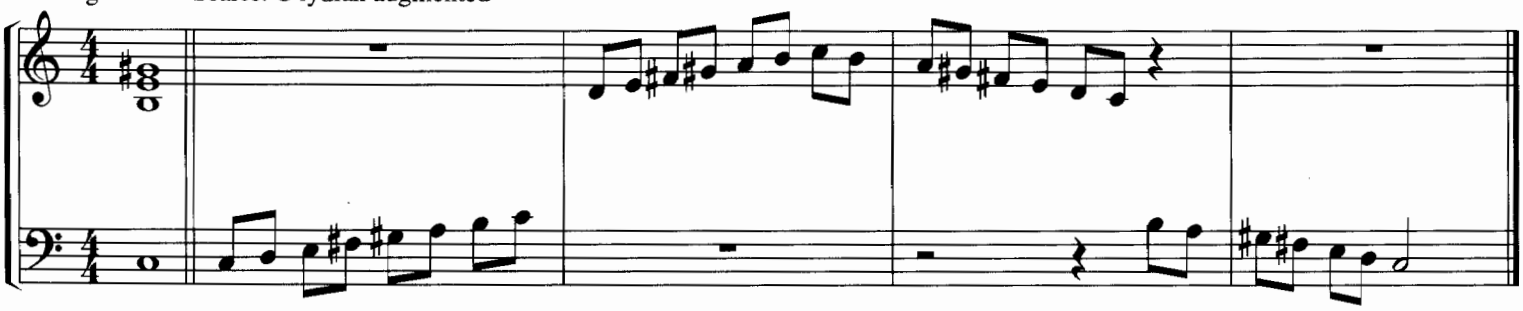
Now the D major pentatonic (*Note:* The notes of the D major pentatonic scale [D, E, F♯, A, B] function as the 9, 3, ♯11, 13 and 7 in Cmaj9, respectively).



There's one other major chord that I'd like to cover — the Cmaj7♯5. This is a darker-sounding chord, built on the R, 3, ♯5, and 7 of the major scale. In the key of C, the chord is spelled: C, E, G♯, B. The appropriate scale for improvising is the C lydian augmented, which is a major scale with both the ♯11 (♯4) and the ♯5 in it. Its formula is: R, 2, 3, ♯4, ♯5, 6, 7.

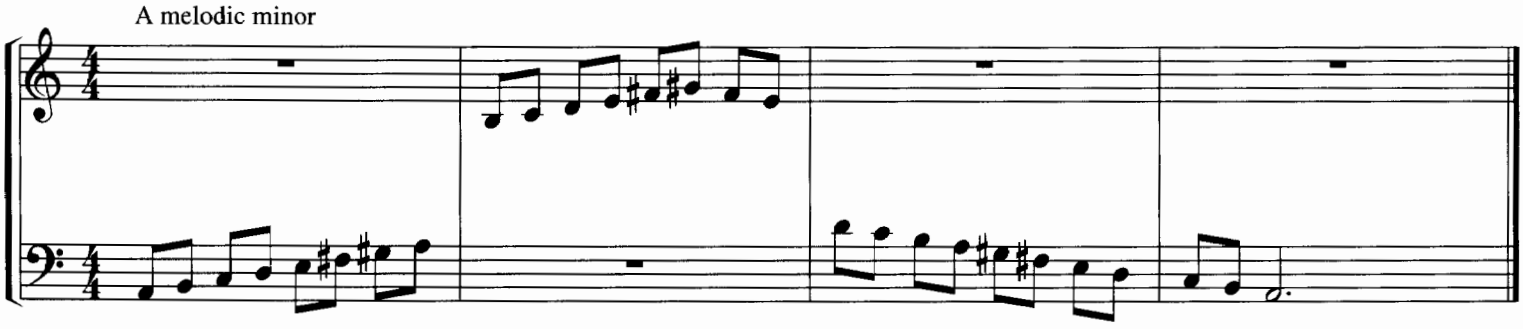
**Cmaj7♯5**

Voicing: Scales: C lydian augmented



Notice that this scale is really a *mode* of the A melodic minor scale. If you play an A melodic minor scale starting on the third degree (C), you'll also get the C lydian augmented scale. This shows that you can play the melodic minor scale a third down from any major chord and get the lydian augmented sound.

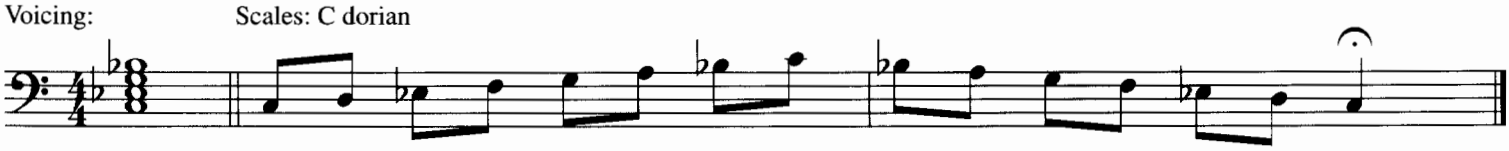
A melodic minor



The minor seventh arpeggio is spelled: R, ♭3, 5, ♭7. In C minor, that would be: C, E♭, G, B♭. The scale that works over Cm7 is the C dorian minor. The dorian scale is the second mode (degree) of the major scale, so if C minor is the second degree, the major scale we're working off is B♭. If we play a B♭ major scale from C to C, we'll have a C dorian scale.

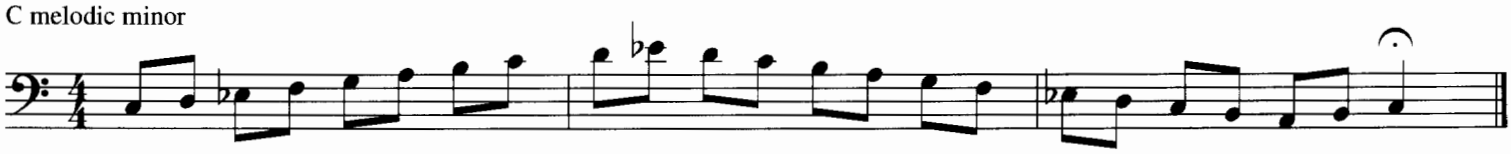
**Cm7**

Voicing: Scales: C dorian



You should also practice the C melodic minor scale, which contains the natural seventh, a great sound to use when improvising over minor chords. The melodic minor scale is simply a major scale with a flatted third: R, 2, ♭3, 4, 5, 6, 7. In C minor, that would be: C, D, E♭, F, G, A, B.

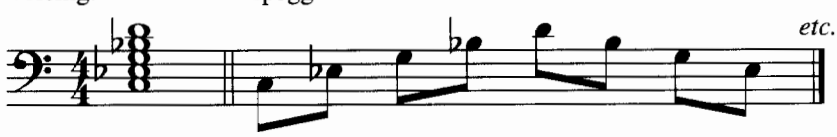
C melodic minor



When we add the ninth (D) to a Cm7 chord, we get the Cm9 chord. Remember to first sing, then play these arpeggios.

**Cm9**

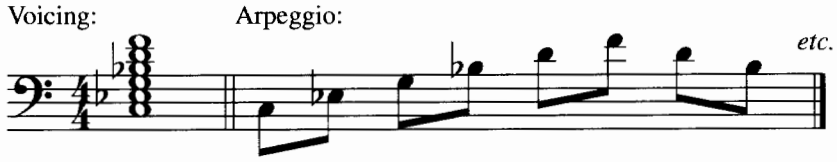
Voicing: Arpeggio:




Now let's add the eleventh (F):

**Cm11**

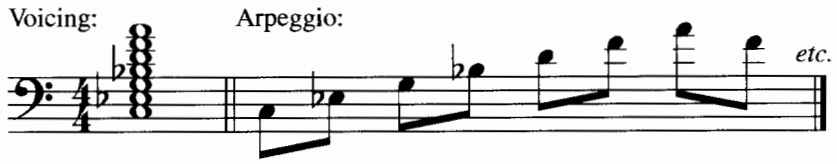
Voicing: Arpeggio:




Now let's add the thirteenth (A). As we extend the basic Cm7 chord, notice how it blossoms — how the sound gets broader with each added note.

**Cm13**

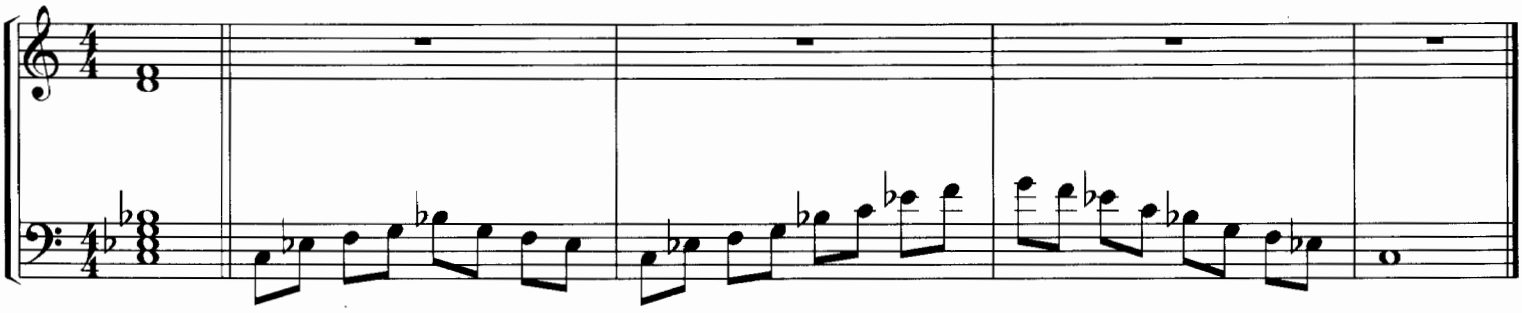
Voicing: Arpeggio:



You can also play the C minor pentatonic scale (C, E♭, F, G, B♭) over any C minor chord (Cm7, Cm9, etc.). Here I'll play it over Cm11. This scale should be very familiar-sounding to you; it's heard all over rock and blues tunes.

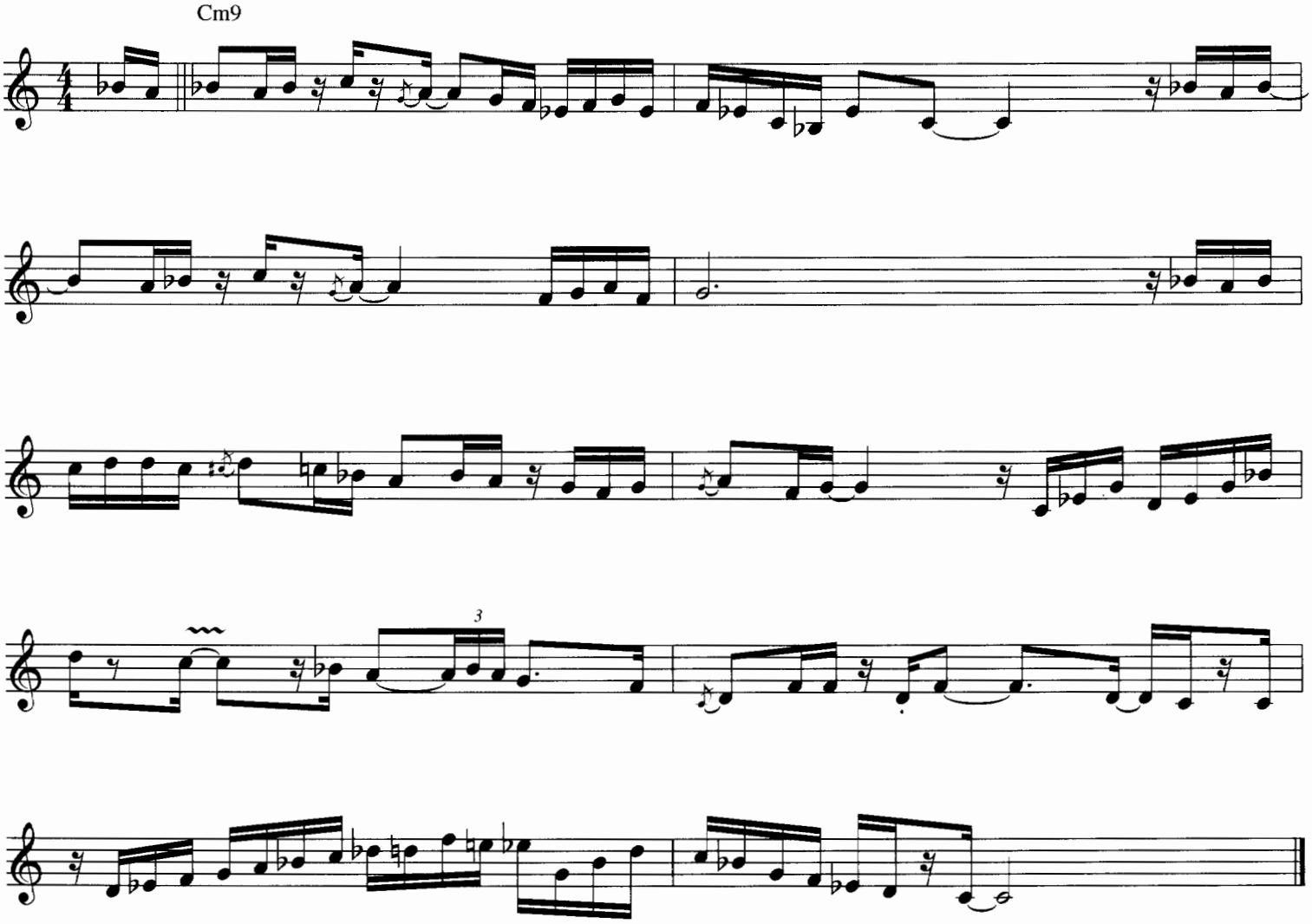
**Cm11**

Voicing: Scale: C minor pentatonic

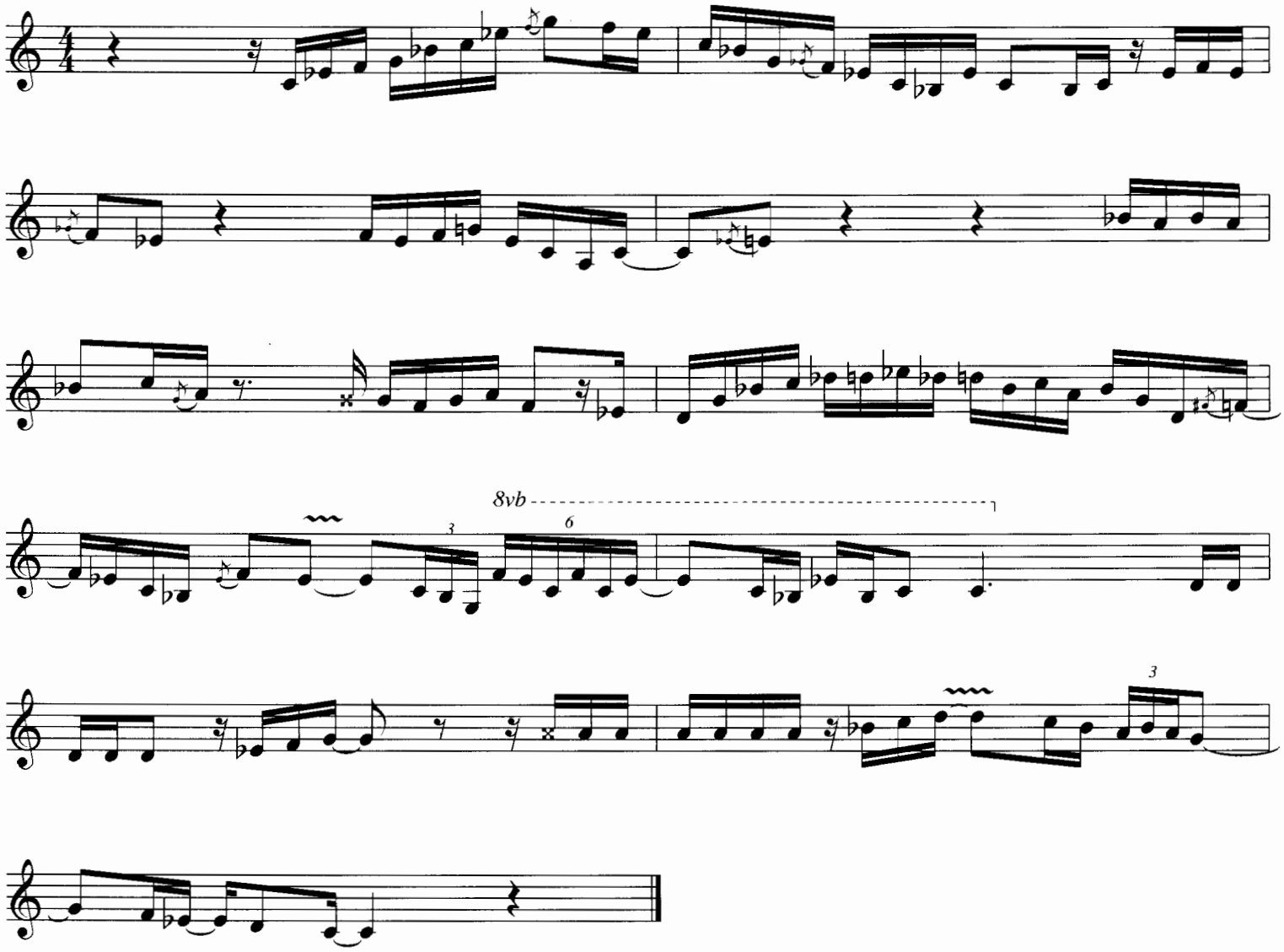


Now we'll improvise over Cm9 using the C dorian, C melodic minor and C minor pentatonic scales. Make sure you sing the scales first before actually playing them on your bass. And, as always, try to start the improvisation with a motif.

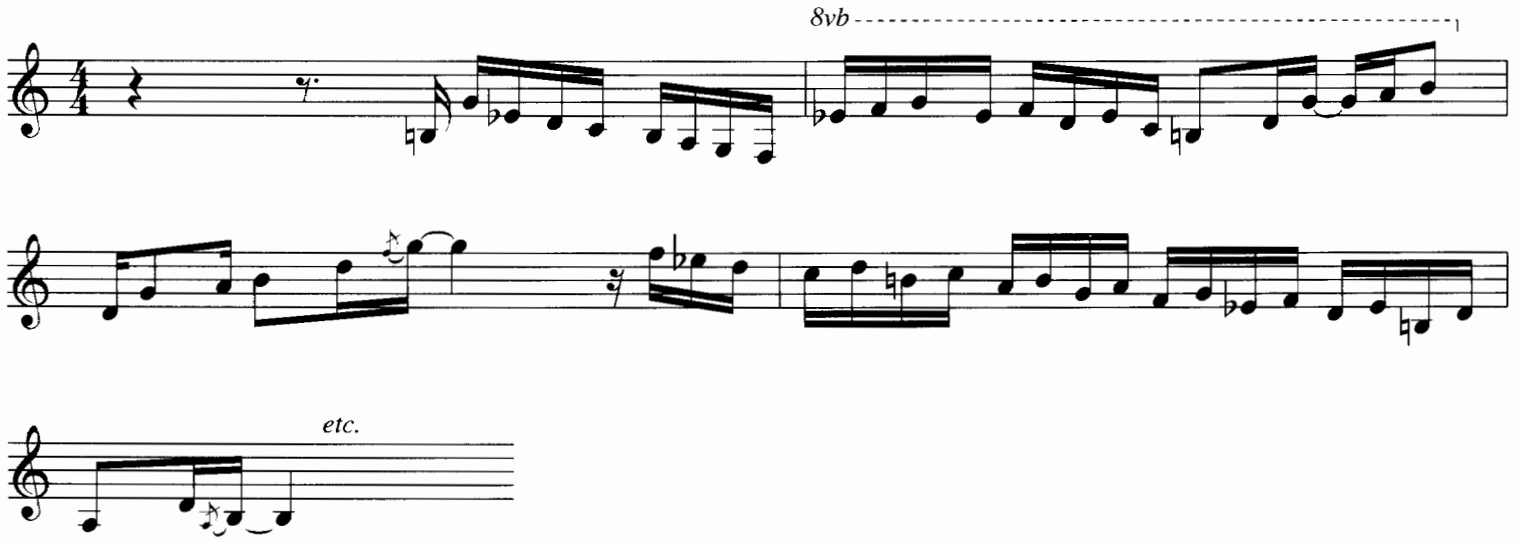
Cm9



Now the C minor pentatonic scale:

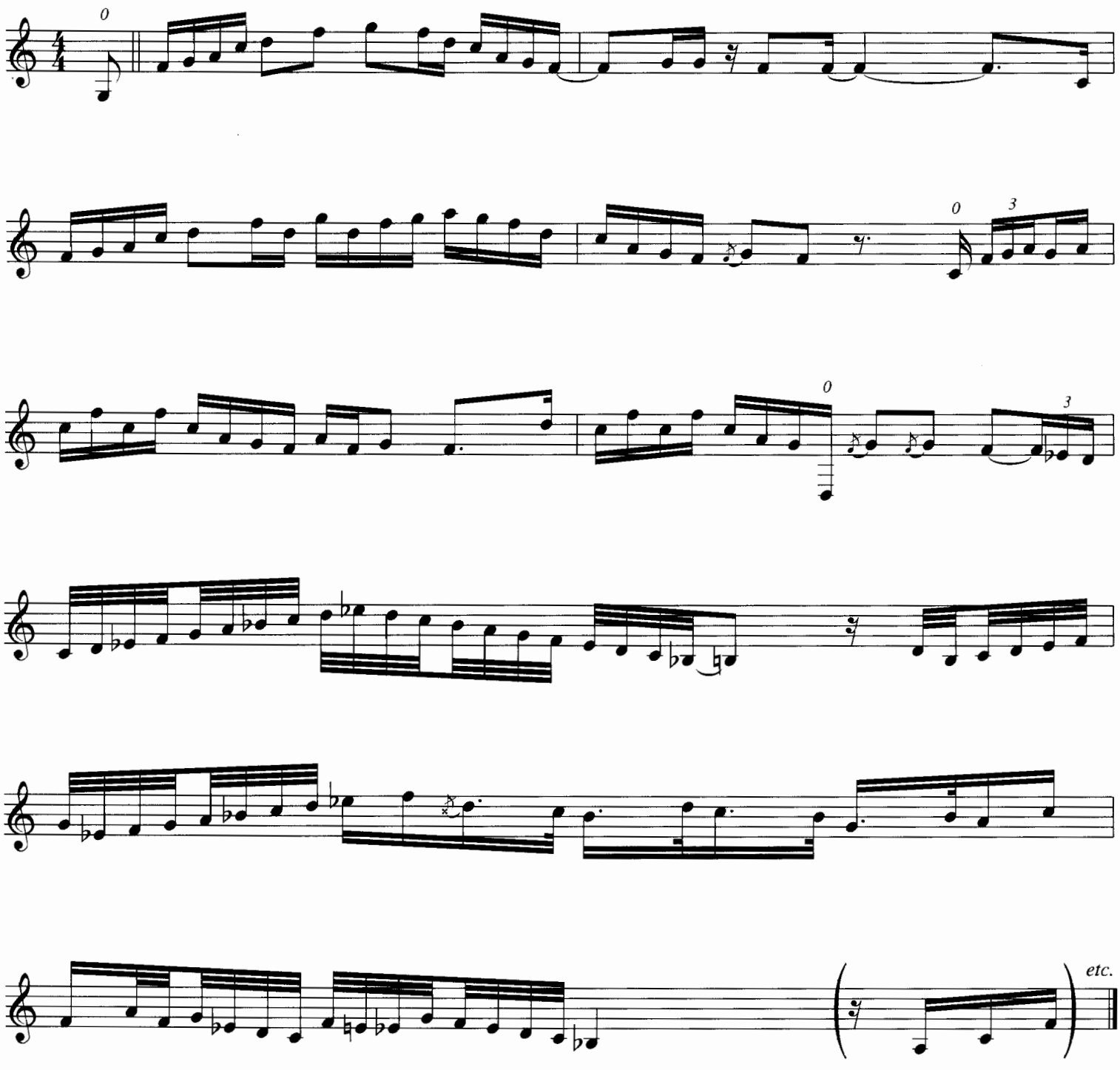



Now the C melodic minor scale:



Now we'll practice playing over the Cm13 chord. (*Note:* This exercise is transcribed from where I start playing the F major pentatonic scale [F, G, A, C, D] over the C minor groove. This scale really works well over C minor because it contains all the hip extensions of the C minor tonality, F being the eleventh; G, the fifth; A, the thirteenth; C, the root; and D, the ninth.).

**Cm13 (starting from F major pentatonic concept)**

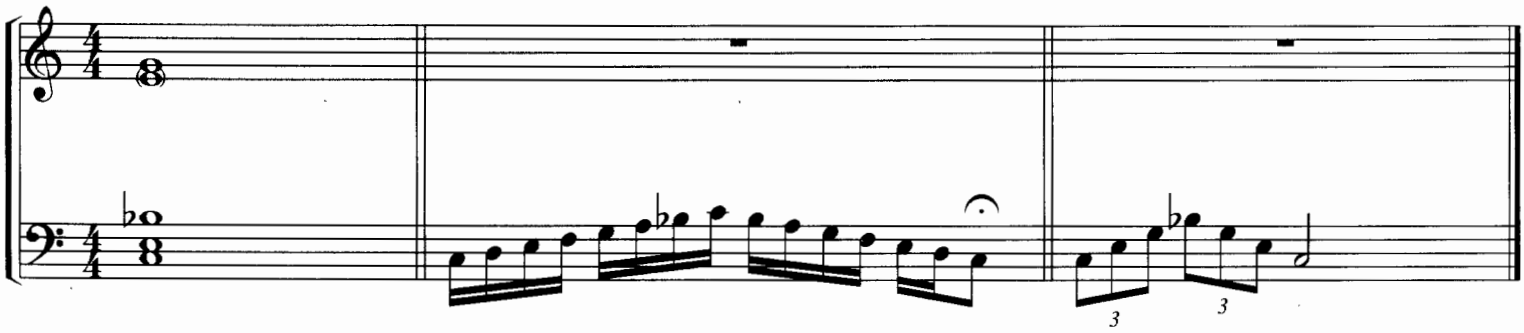


# Dominant Chords

Now let's work on dominant sounds. The dominant seventh chord is built off the R, 3, 5 and ♭7 of the major scale, so C7 is spelled: C, E, G, B♭. The improvising scale of choice is the mixolydian scale (built off the fifth degree of the major scale). If C7 is the fifth mode, the major scale we're working off is the F major scale. Playing an F major scale from C to C will give us the C mixolydian scale.

**C7**

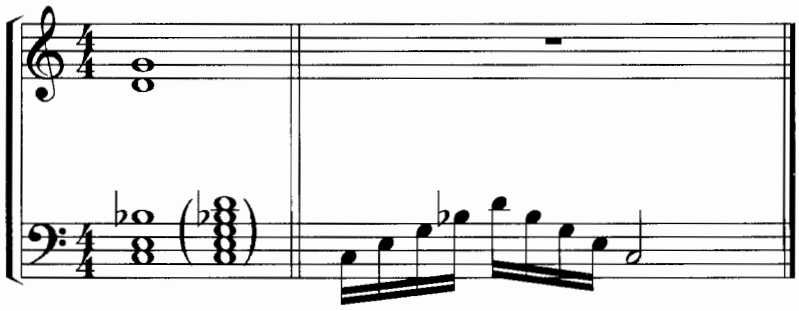
Voicing: Scale: C mixolydian Arpeggio:



Adding the ninth (D) will give us a C9 chord.

**C9**

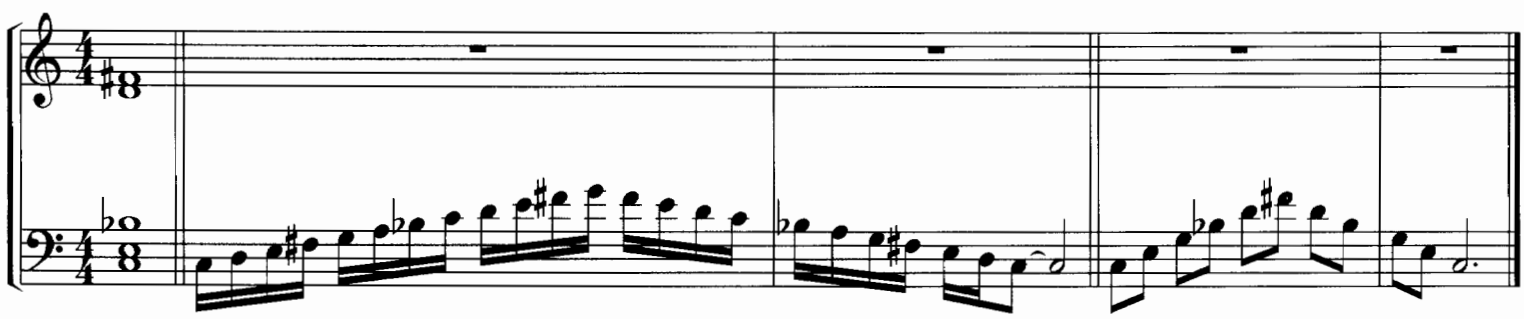
Voicing: Arpeggio:



This leads us to our first alteration, adding the ♯11 (F♯) to the C9 chord (R, 3, 5, ♭7, 9, ♯11). The C lydian dominant scale (C, D, E, F♯, G, A, B♭), which is simply a mixolydian scale with a raised fourth (R, 2, 3, ♯4, 5, 6, ♭7), is used to improvise over this chord. You should really practice singing this one.

**C9♯11**

Voicing: Scale: C lydian dominant Arpeggio:



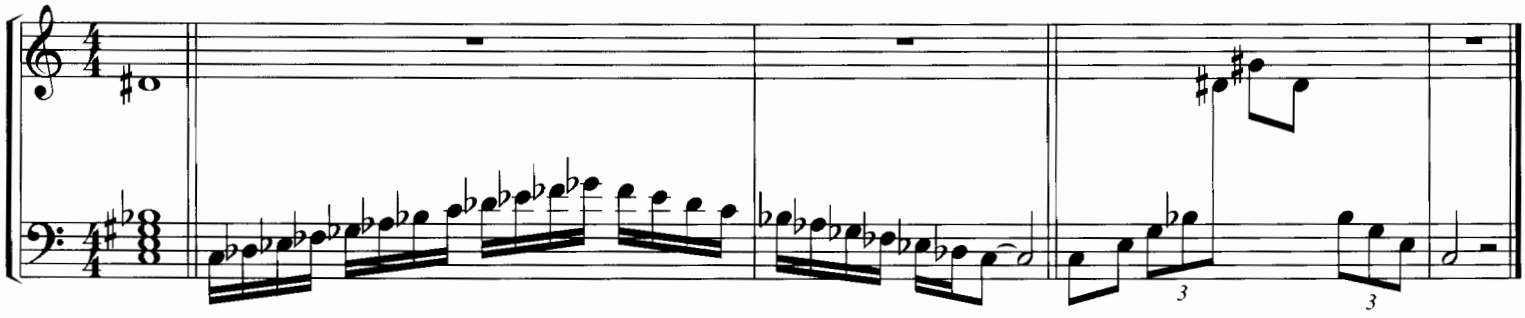
Now let's discuss the C7♯9♯5 chord. It's a familiar altered dominant sound heard in many jazz tunes. The scale that I use over this chord is the melodic minor scale played a half-step up from the root (D♭ melodic minor). At first it may seem a bit complex or unclear to describe it this way, but in the long run, thinking modally will actually facilitate your playing. To improvise over an altered dominant chord, all you have to do is play the seventh mode of a melodic minor scale!

Upon analysis, we see that if C7♯9♯5 is the seventh mode, we'll be working off the D♭ melodic minor scale.

So if you play D♭ melodic minor from C to C, you'll get the C7♯9♯5 scale, also called C altered dominant. It's called the altered dominant scale because, in addition to containing the essential notes of a C dominant tonality (the root, C; third, E; and flatted seventh, B♭), it contains all the altered tones: D♭ (♭9), E♭ (♯9), F♯ (♯11 or ♭5) and G♯ (♯5). Notice how this scale completely fits the contour of the C7♯9♯5 chord. It is absolutely crucial to be able to sing the C7♯9♯5 scale and arpeggio in order to improvise using them. This one will definitely take some practice.

**C7♯9♯5**

Voicing: Scale: D♭ melodic minor starting on C Arpeggio:



The next sound we'll work on is the natural dominant eleventh chord. It's also referred to as a polychord because it has one triad stacked on top of another. In this case, a B♭ triad is played on top of a C triad to produce a C11 chord:

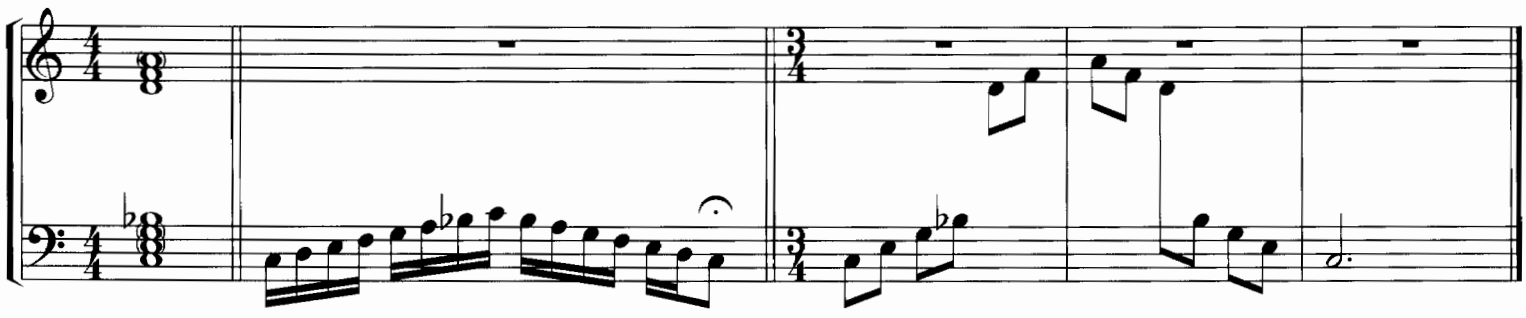
C triad — B♭ triad

{C = root, E = 3, G = 5}{B♭ = ♭7, D = 9, F = 11}

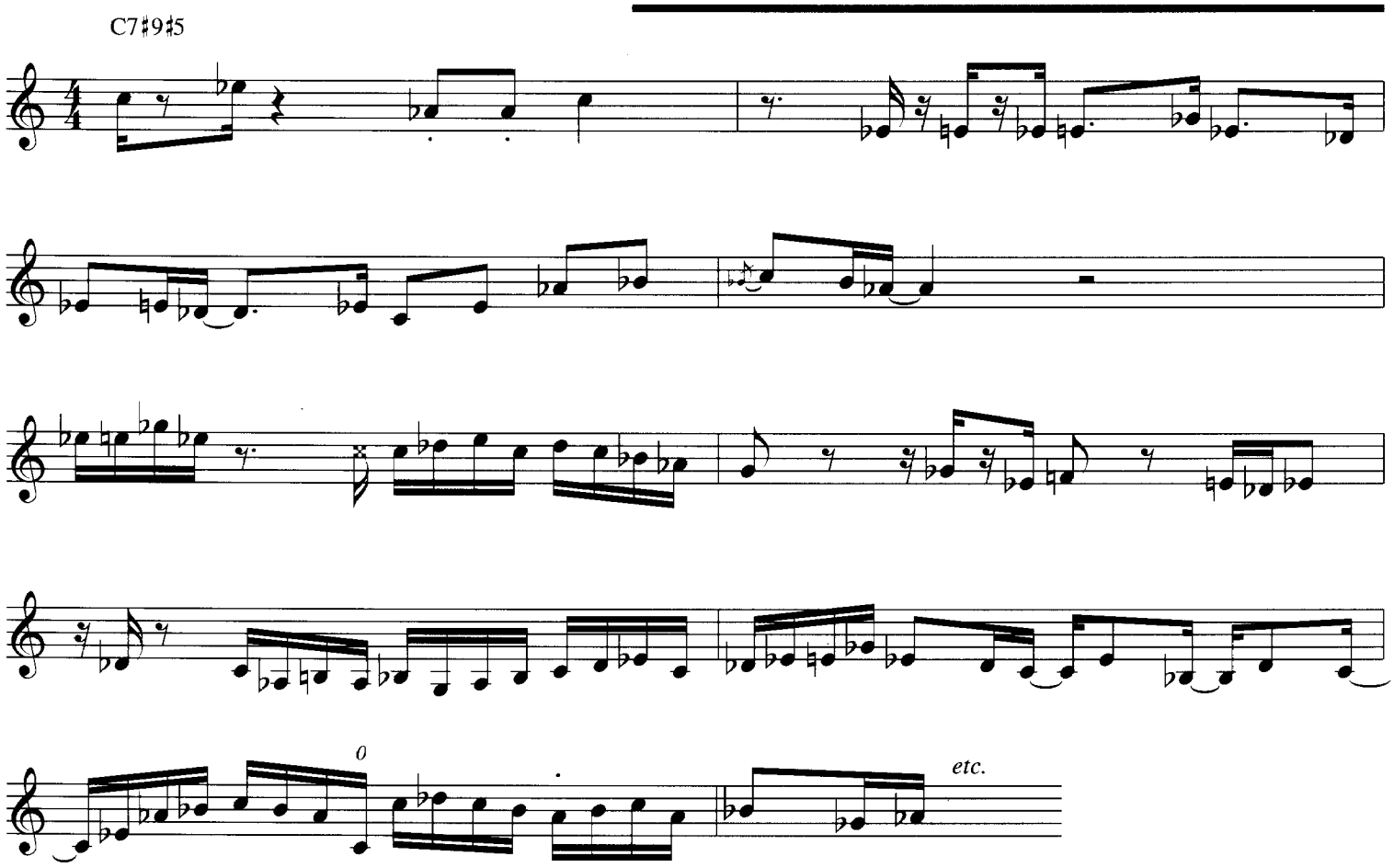
Often, a B♭maj7 chord is played on top of the C triad, adding the A (the thirteenth in the C tonality).

**C11**

Voicing: Scale: C mixolydian Arpeggio: **(C13)**



Here's an improvisation over a C7♯9♯5 groove, using the D♭ melodic minor scale.

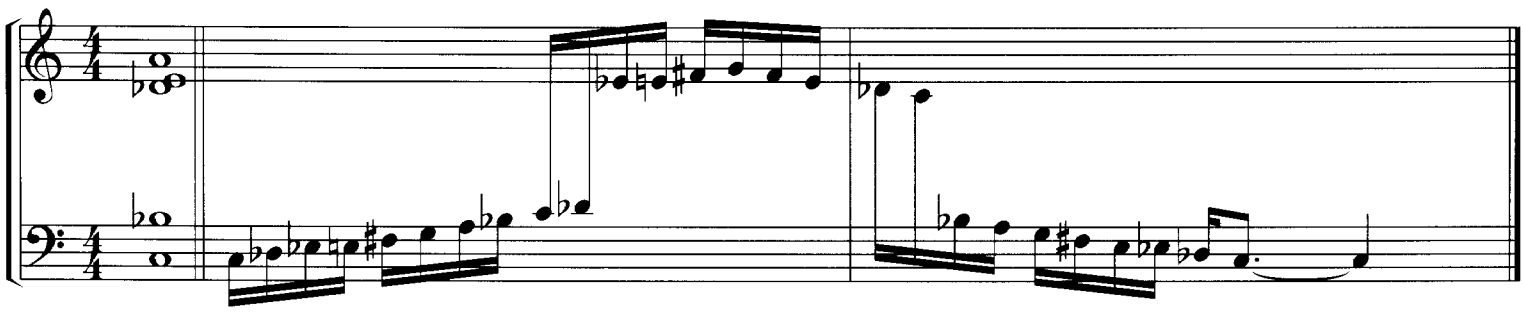



I'd like to cover a few of the more common altered dominant chords. Over the C13♭9 chord (R, 3, 5, ♭7, ♭9, 13), the scale of choice is a half-step/whole-step diminished scale (also called the half/whole diminished scale), which is built, as its name implies, by alternating half-steps and whole-steps.

The C half/whole diminished scale is spelled: C, D♭, E♭, E, F♯, G, A, B♭. As you can see, it contains the root, ♭9, ♯9, 3, ♯11 (♭5), 5, 13, and ♭7, respectively, in the C tonality.

**C13♭9**

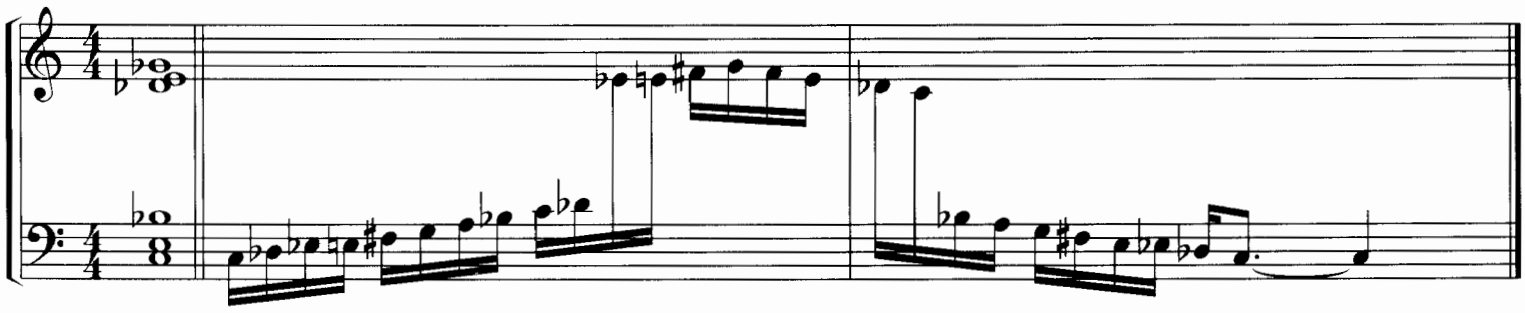
Voicing: Scale: C half-step/whole-step diminished



You can also use the C half/whole diminished scale over C7♭9♭5. You can see that this scale contains both of the altered tones found in this chord, the flatted ninth (D♭) and the flatted fifth (F♯ or G♭).

**C7♭9♭5**

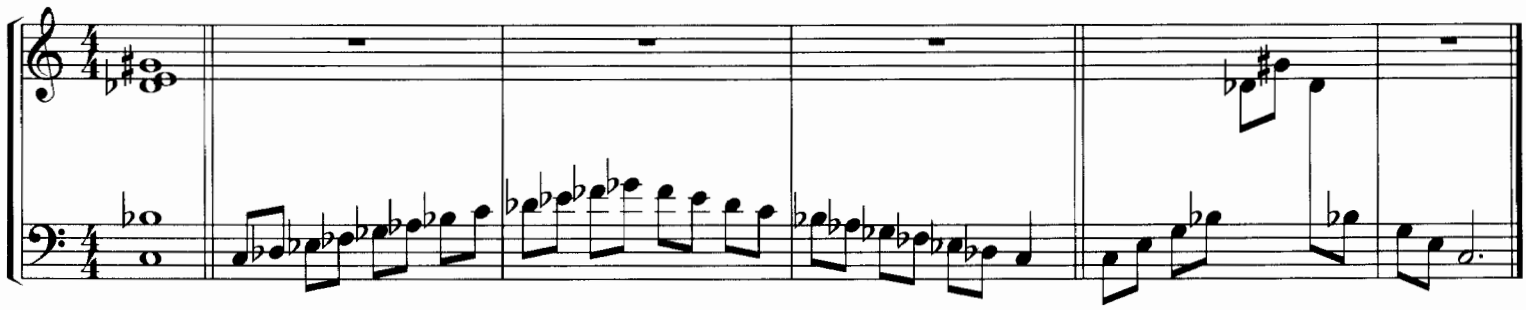
Voicing: Scale: C half-step/whole-step diminished



The D♭ melodic minor scale works best over the C7♭9♯5 chord.

**C7♭9♯5**

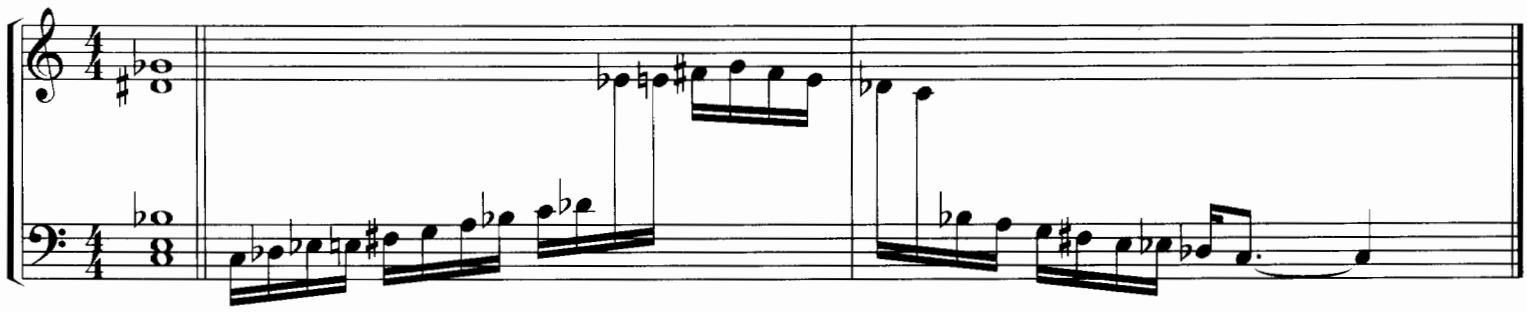
Voicing: Scale: D♭ melodic minor starting on C Arpeggio:



Over C7♯9♭5, the half/whole diminished scale is once again the scale of choice.

**C7♯9♭5**

Voicing: Scale: C half/whole diminished

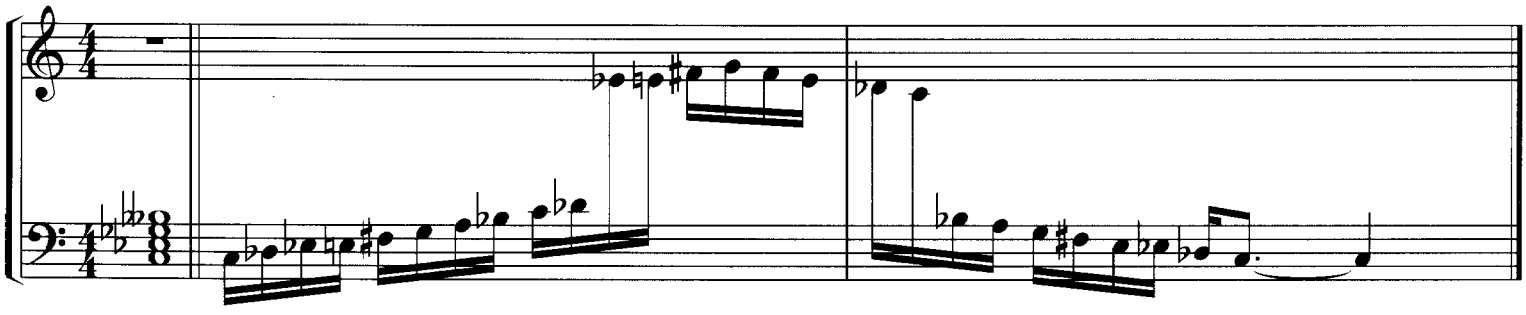


# Diminished Chords

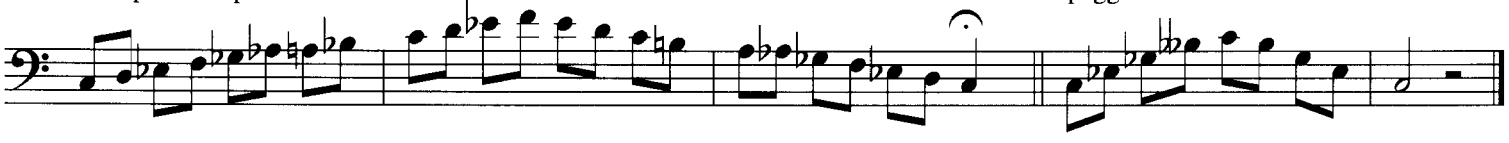
There are two types of diminished chords: diminished and half-diminished (also referred to as minor seventh flatted-five chords). The diminished chord is built using the root, ♭3, ♭5, and ♭♭7 of a major scale. In the C tonality, this chord is spelled: C, E♭, G♭, and B♭♭ (A). The appropriate scale is either the half/whole diminished, or the whole/half diminished, which is built on alternating whole-steps and half-steps (in C, this is spelled: C, D, E♭, F, G♭, A♭, A, B).

**C diminished** (C°)

Voicing: Scales: C half/whole diminished



C whole-step/half-step diminished



Arpeggio:



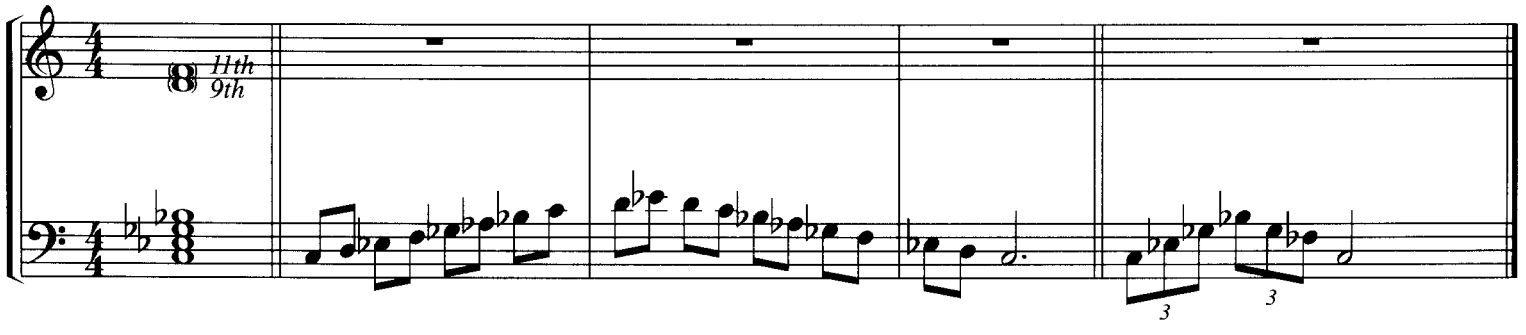
The half-diminished chord is built on the root, ♭3, ♭5, and ♭7 of the major scale. In the C tonality, the chord, C$^{ø}$ or Cm7♭5, is spelled: C, E♭, G♭, B♭. When soloing, I like to approach this chord modally, using the E♭ melodic minor scale. C is the sixth degree of E♭ melodic minor, so I play the E♭ melodic minor scale from C to C. I feel that this scale sounds best over this particular chord. Here's why it works: If you extend (add the ninth [D] and eleventh [F] to) the C half-diminished chord, you'll have all the notes which are exclusively found within the E♭ melodic minor scale. Let's look: C11♭5 = C, E♭, G♭, B♭, D, F.

E♭ melodic minor = E♭, F, G♭, A♭, B♭, C, D.

So if you want a shortcut, play a melodic minor scale a minor third up from the half-diminished chord you're soloing over.

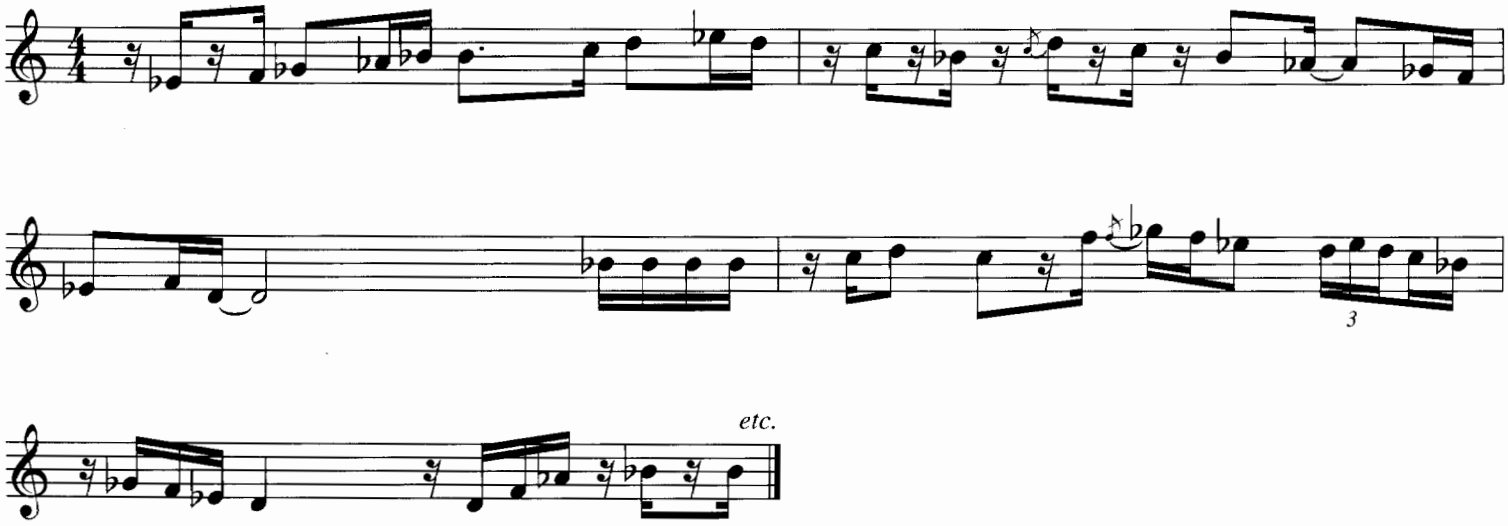
**C half-diminished** (C$^{ø}$, Cm7♭5)

Voicing: Scale: E♭ melodic minor Arpeggio:



Here's an improvisation over Cm11♭5 using the E♭ melodic minor scale.

**Improvising over Cm11♭5 (Cm7♭5 add 9, 11)**




# In Closing

Now that we've covered ear training, harmony and singing all the scales and arpeggios, the most important thing you can do is *listen* to the great improvisers: John Coltrane, Charlie Parker, Dizzy Gillespie and Miles Davis, to name just a few. Listen to the way they form phrases and how they solo. Analyze and transcribe their solos — find out what they're playing over the chords. Even more important, try to get an emotional understanding of their music. Learn to feel what they're feeling.

Though we've discussed all kinds of techniques and exercises, there's one key element that you should keep in mind on as you work on all these other things, and that's *attitude*. If you have a positive spirit and an unselfish nature, and if you're flexible and energetic in any working situation, then you'll be a very in-demand musician. Not only will you be happier playing music, but people around you will draw from your energy and be happier playing with you.

Remember, it's a privilege and a gift of God to play music — have fun playing it and share it with everyone. Good luck!

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A complete guide to grooving with a drummer in 15 styles, including funk, samba, reggae, jazz, shuffle, baiao, latin, and rock. John provides examples in each style and discusses major influences and variations. Includes an extensive discussion/demonstration of technique (on four-string bass). (85 min.)

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Dave reveals his amazing techniques from right hand tapping with double stops and chords to combinations of taps, hammers, slides, slaps, plucks, and pull-offs. He performs a mind-boggling solo piece and discusses the various concepts and techniques. Then Dave gets downright funky and demonstrates slapping and popping. (55 min.)

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## Gary Willis

*Progressive Bassics*

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Gary demonstrates his unique right hand concept and how to use the correct muscles to boost stamina and develop fast, flowing technique. Through the strong and weak beat concept, Gary shows how to visualize the harmony underneath your fingers. He also discusses fretless bass technique. (60 min.)

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Victor is one of the funkiest, most dynamic and exciting bass player around. On this video, he describes all of his trademarks and techniques in detail. He illustrates, up-close, his two-handed tapping, thumb-slap, and incredible, alternating licks and techniques in detail. The video also contains several complete performances.

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The focus of this informative video is on fusing the styles of funk, pop, rock, jazz, and rhythm & blues into a contemporary bass form. Learn Chuck's favorite scale and chord positions, then, with a rhythm section, watch him demonstrate slap, popping, and his unique right finger "back and forth" technique. Booklet included. (70 min.)

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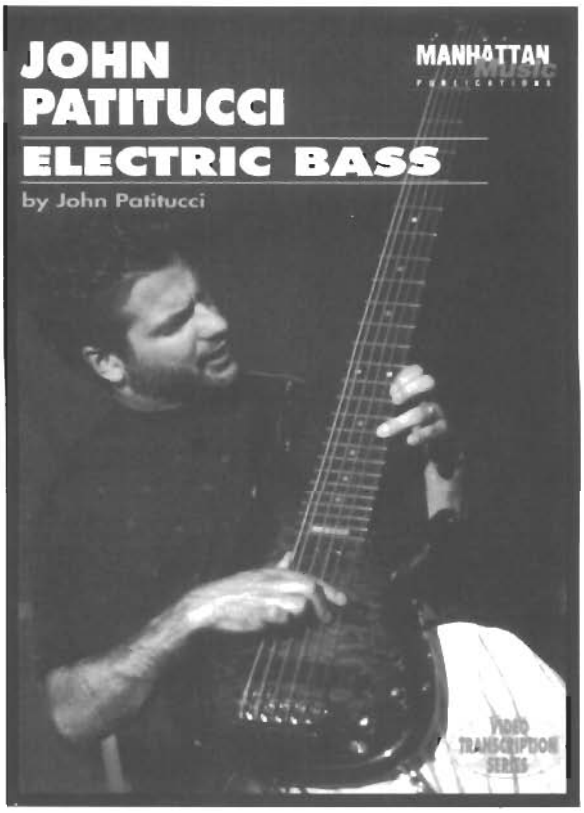

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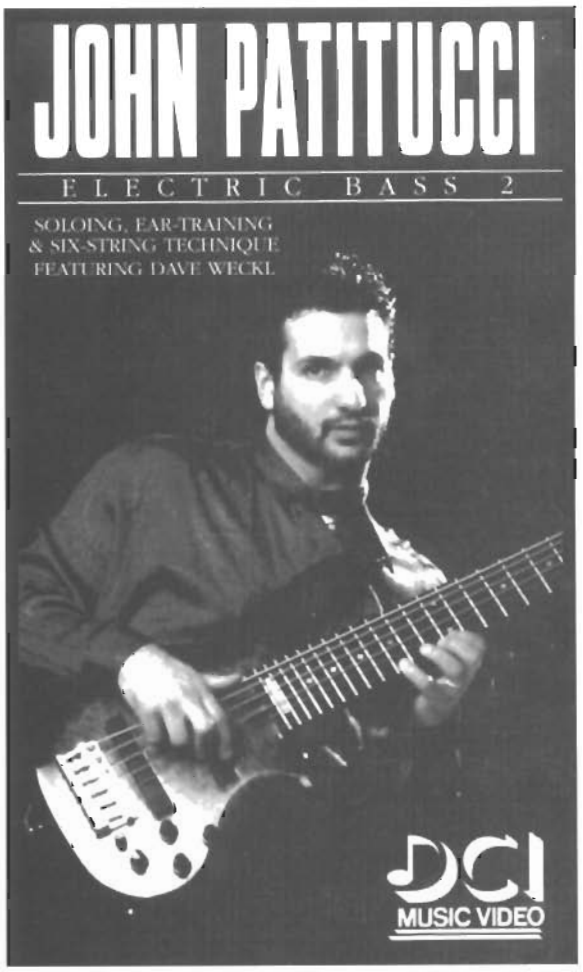


# On the Corner

*First two times bass and drums only, then enter keyboards.*

*play 4 times*

Snare:

A

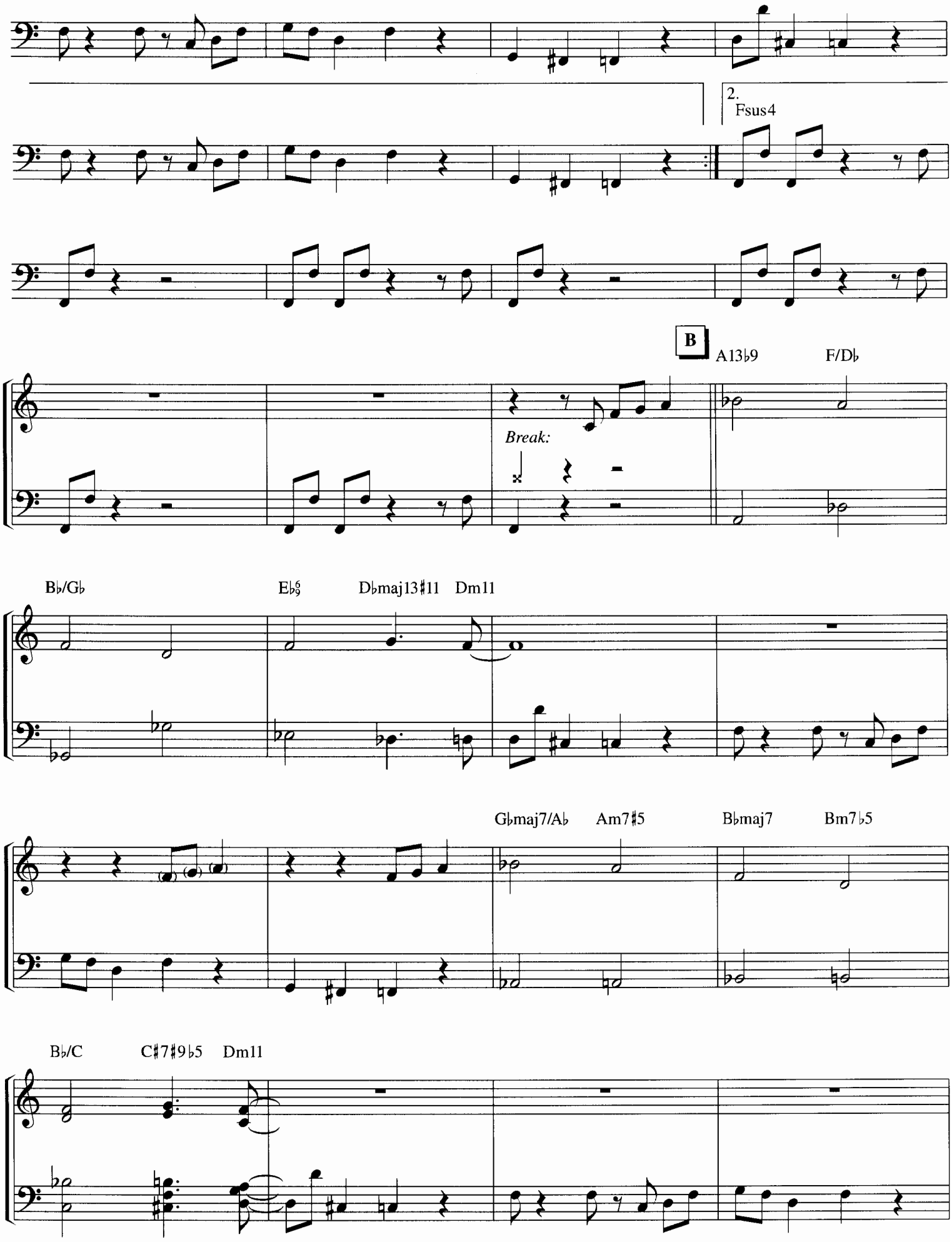
Dm11

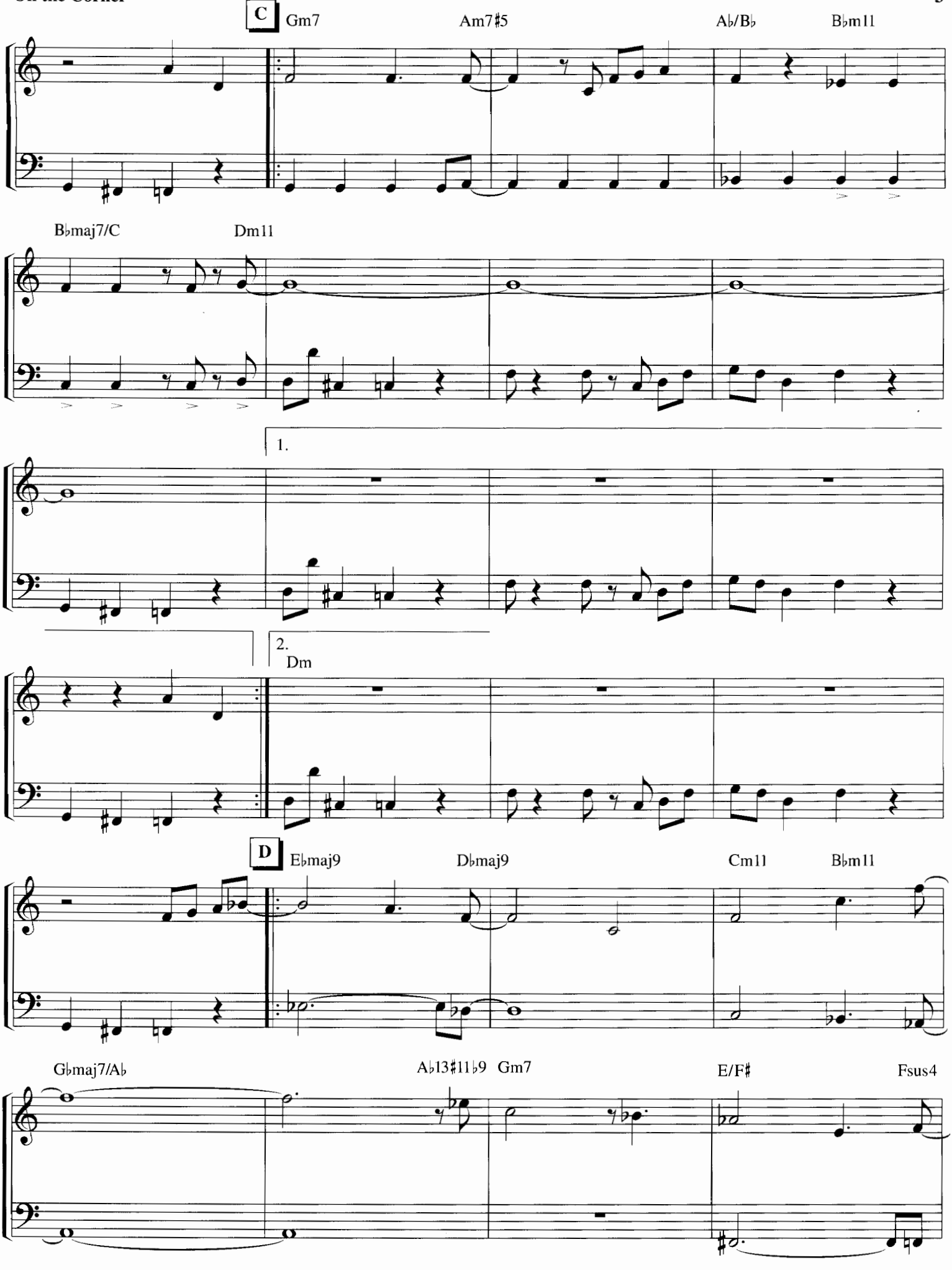
Dsus4

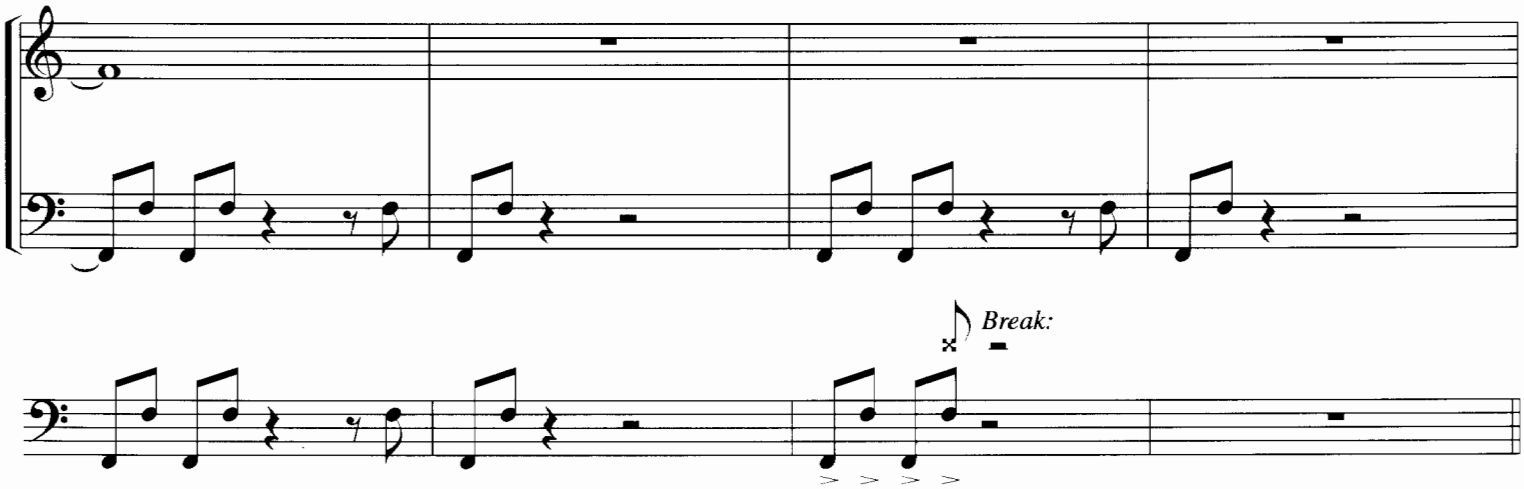
1.

Fsus4

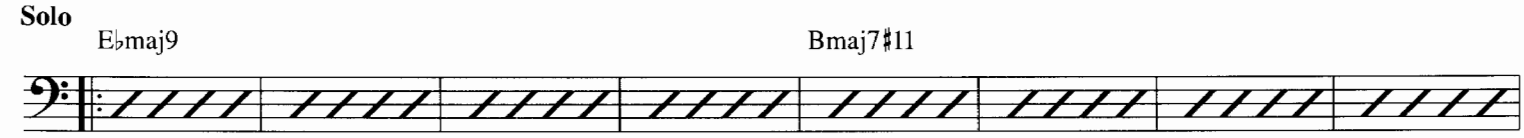
Dsus4

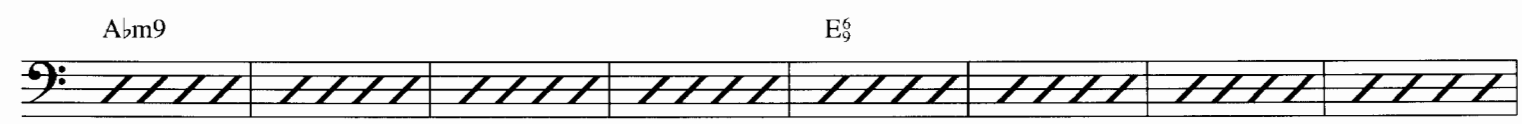

2.
Fsus4
B
A13♭9
F/D♭
Break:
B♭/G♭
E♭9
D♭maj13♯11
Dm11
G♭maj7/A♭
Am7♯5
B♭maj7
Bm7♭5
B♭/C
C♯7♯9♭5
Dm11

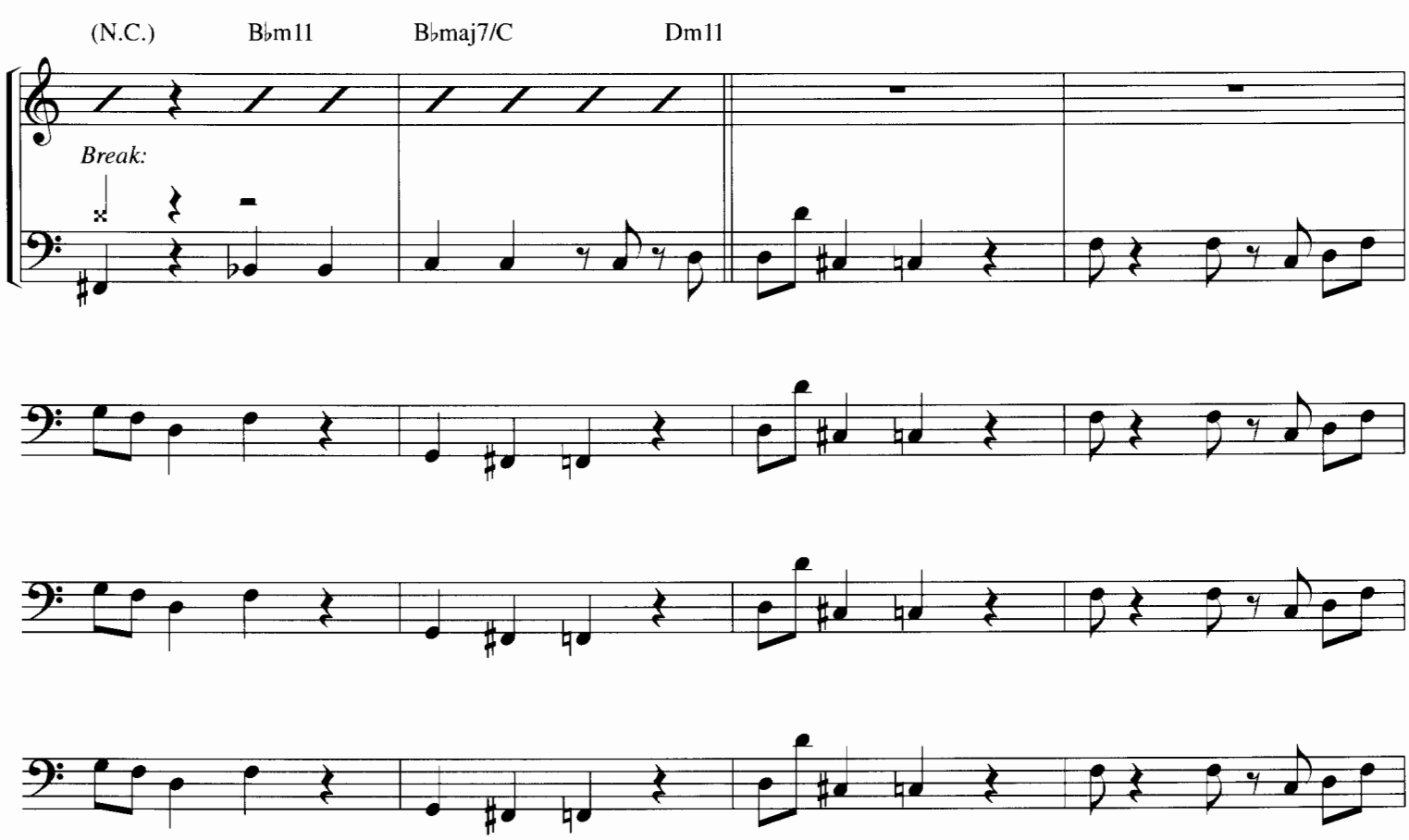

C
Gm7
Am7♯5
A♭/B♭
B♭m11
B♭maj7/C
Dm11
1.
2.
Dm
D
E♭maj9
D♭maj9
Cm11
B♭m11
G♭maj7/A♭
A♭13♯11♭9
Gm7
E/F♯
Fsus4

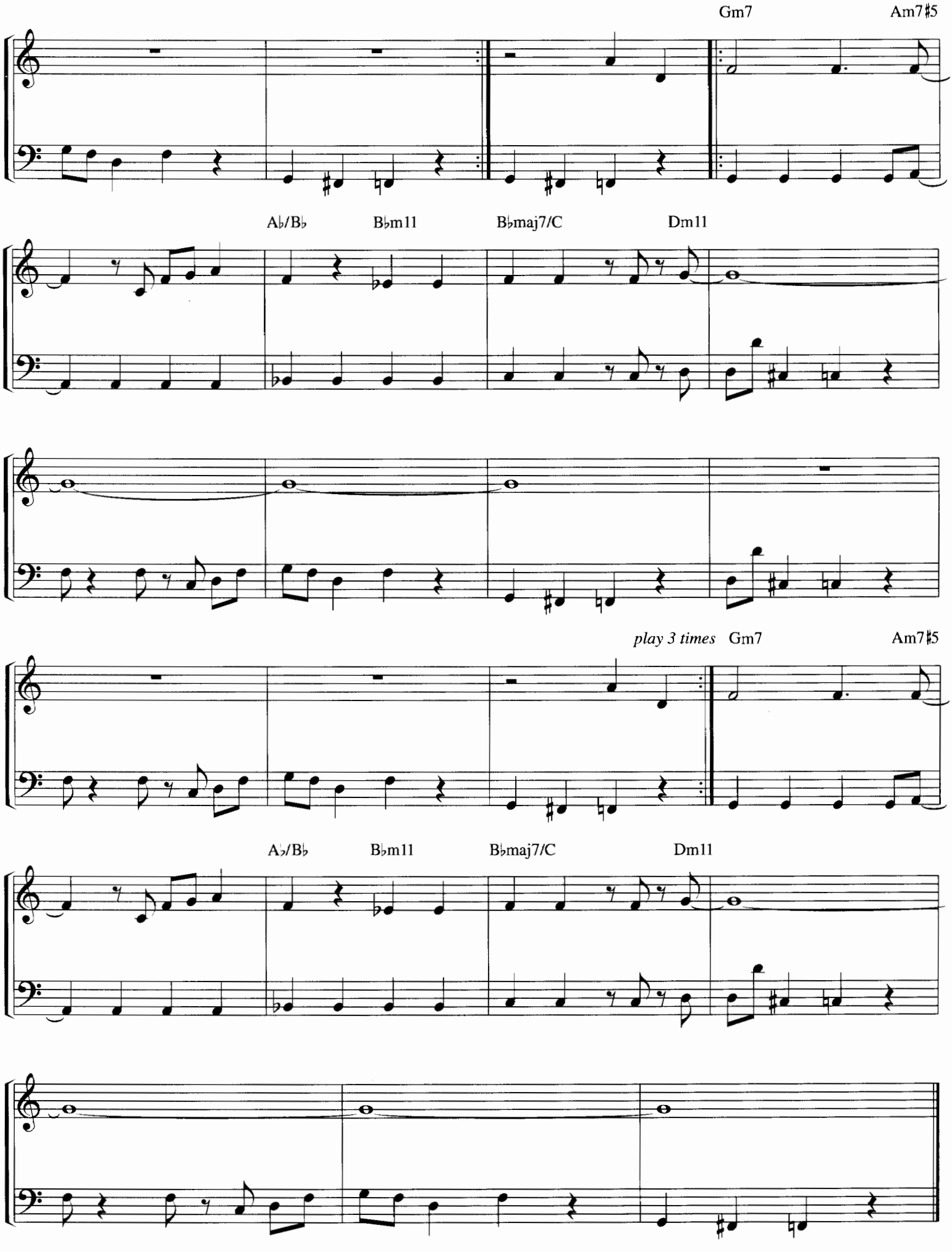



**Solo**

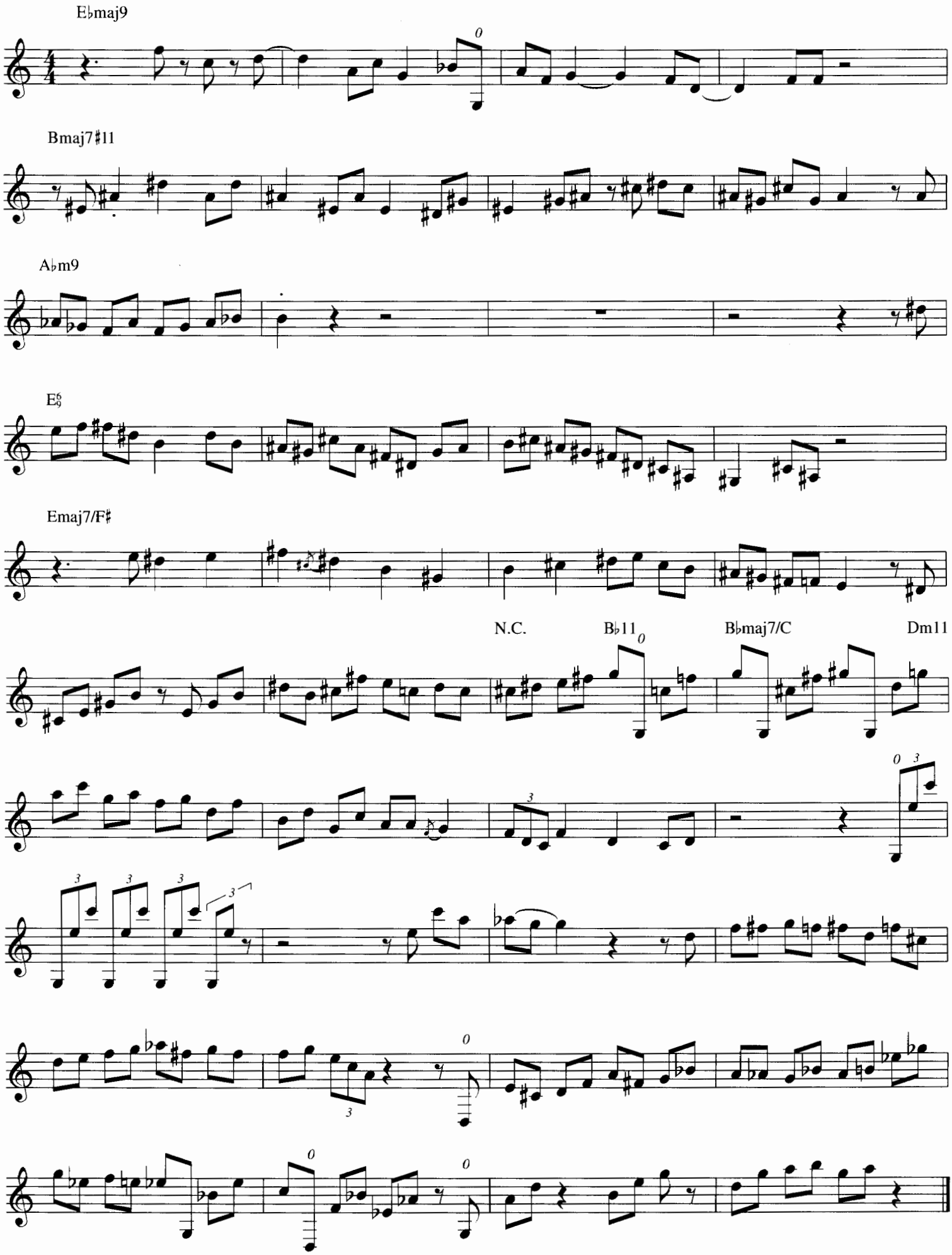


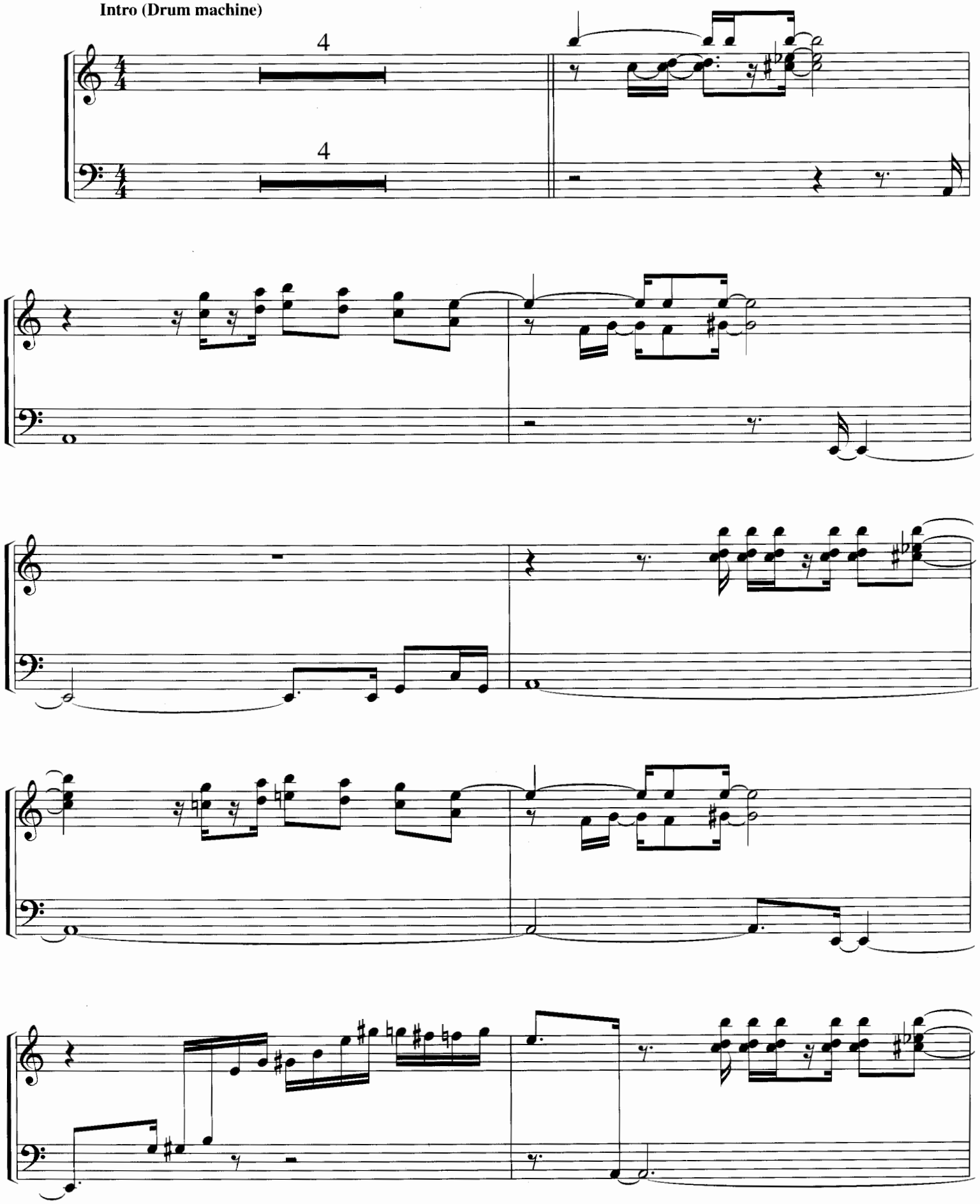


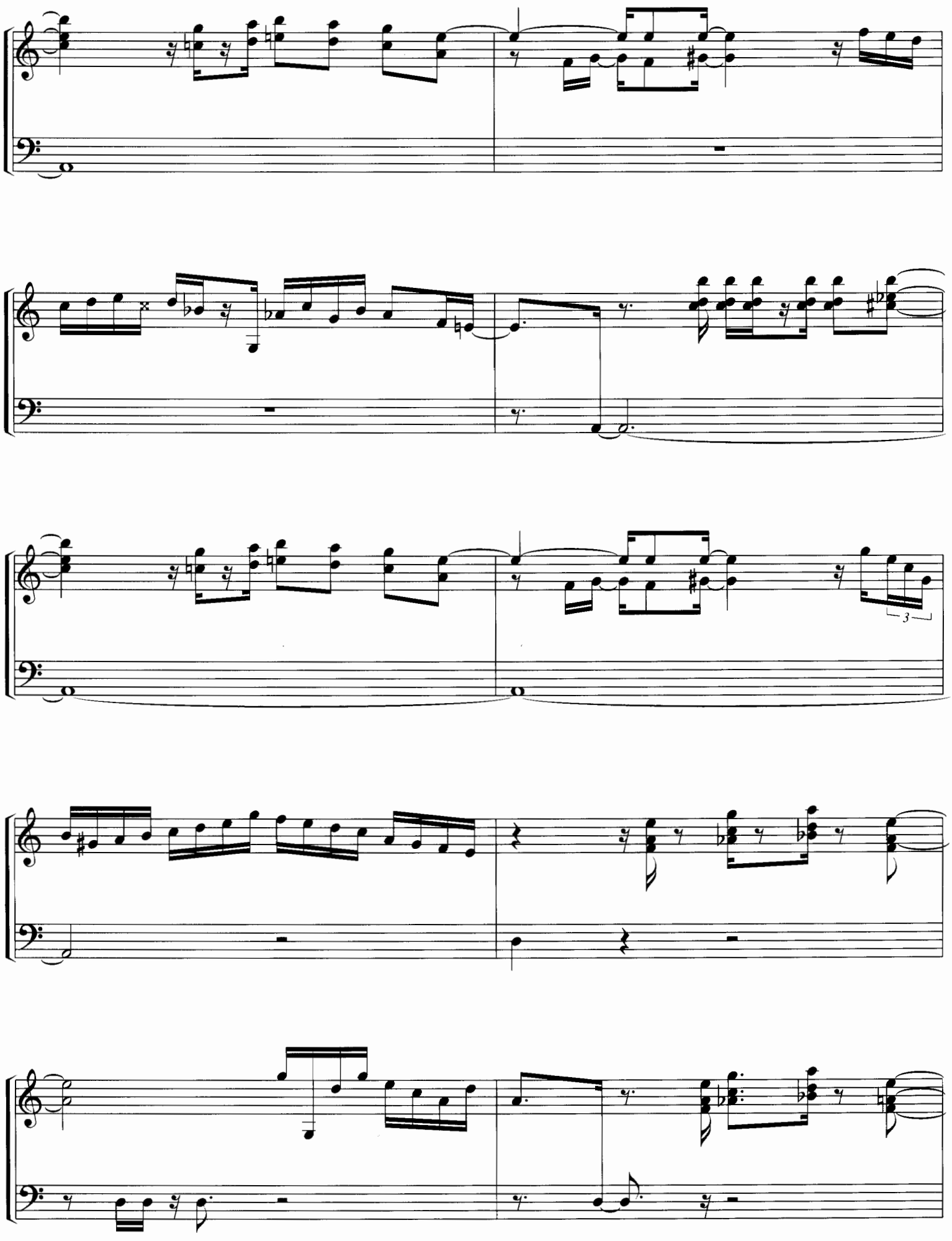

Gm7
Am7♯5
A♭/B♭
B♭m11
B♭maj7/C
Dm11
play 3 times Gm7
Am7♯5
A♭/B♭
B♭m11
B♭maj7/C
Dm11

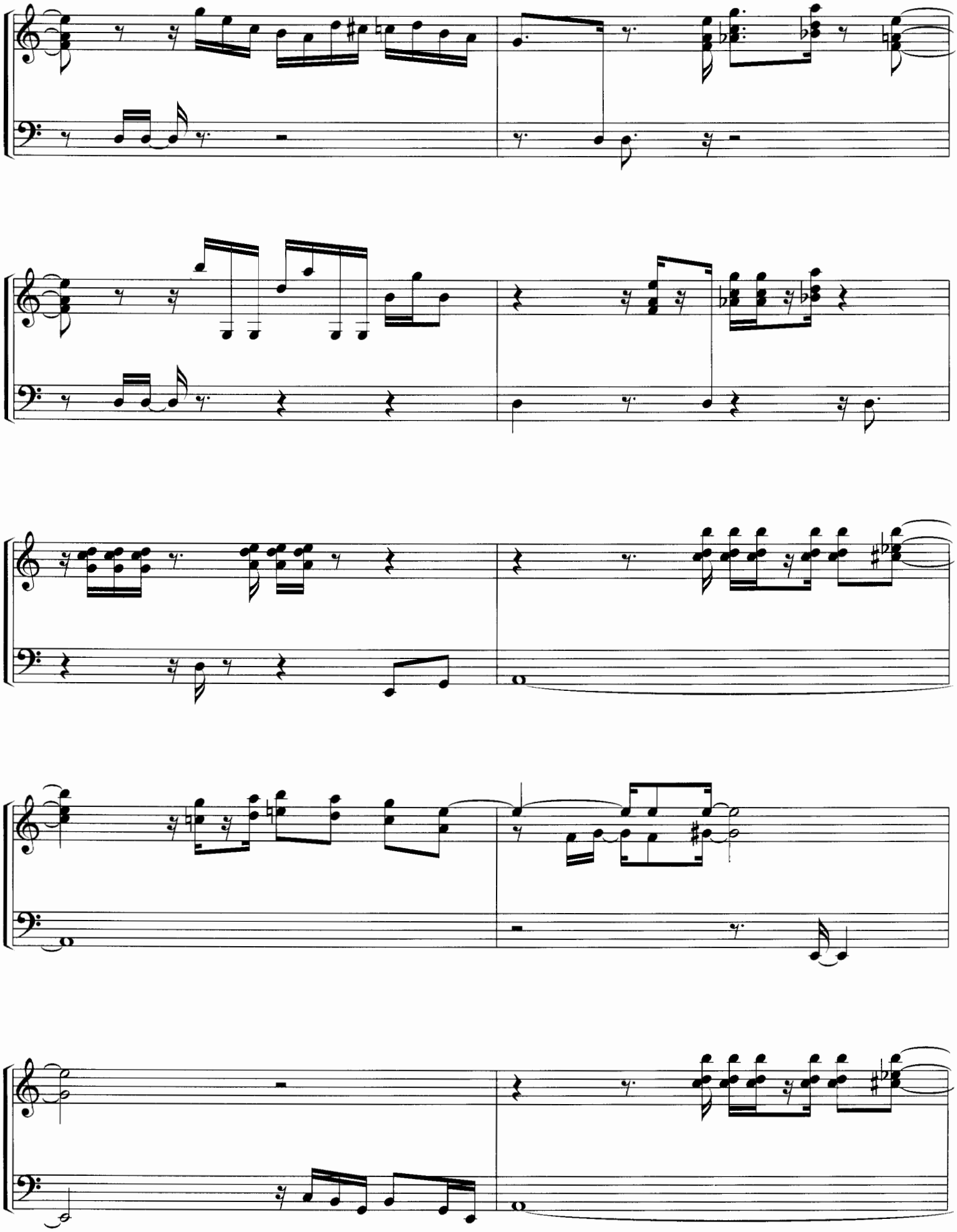
# On the Corner~solo

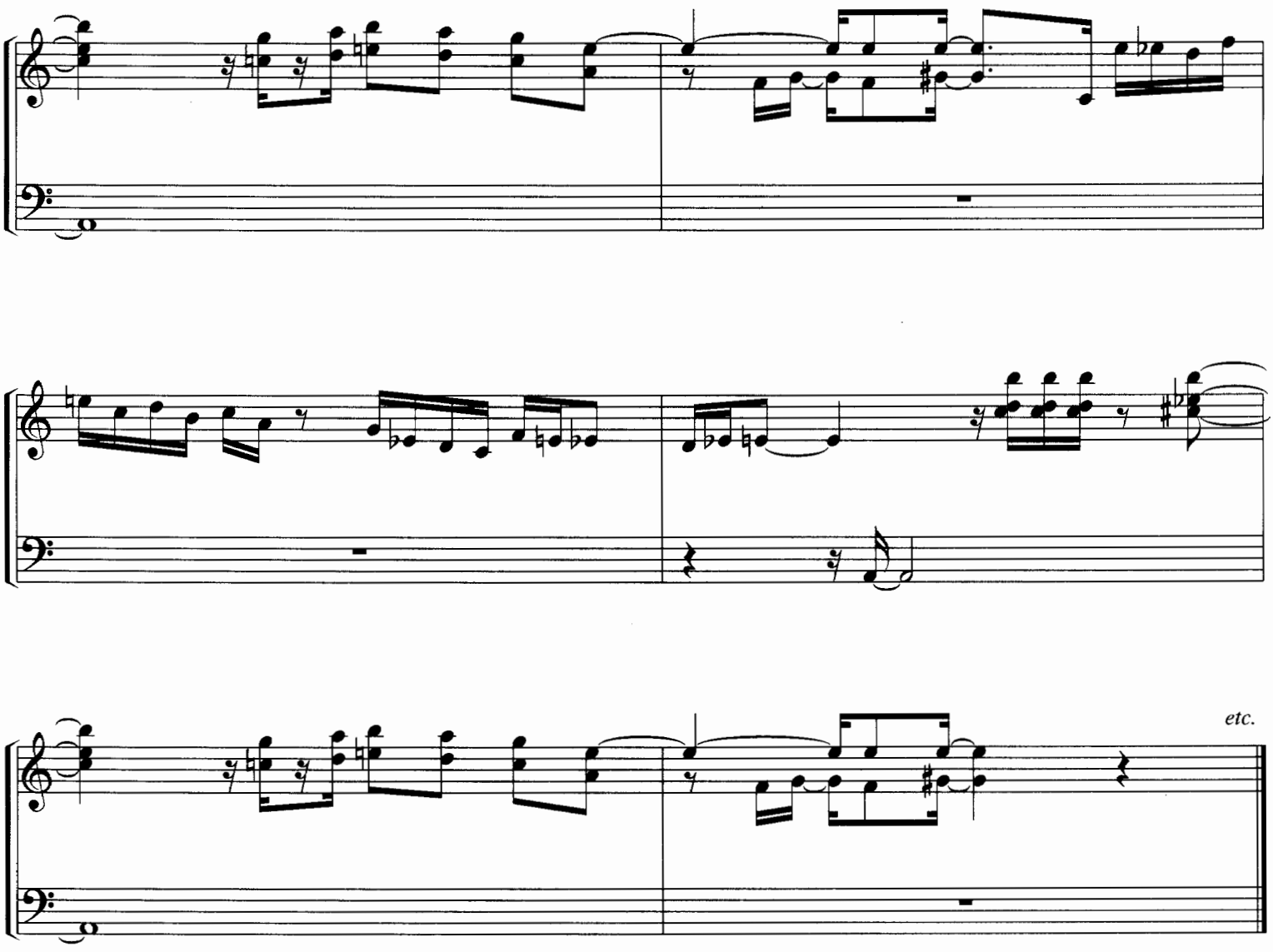


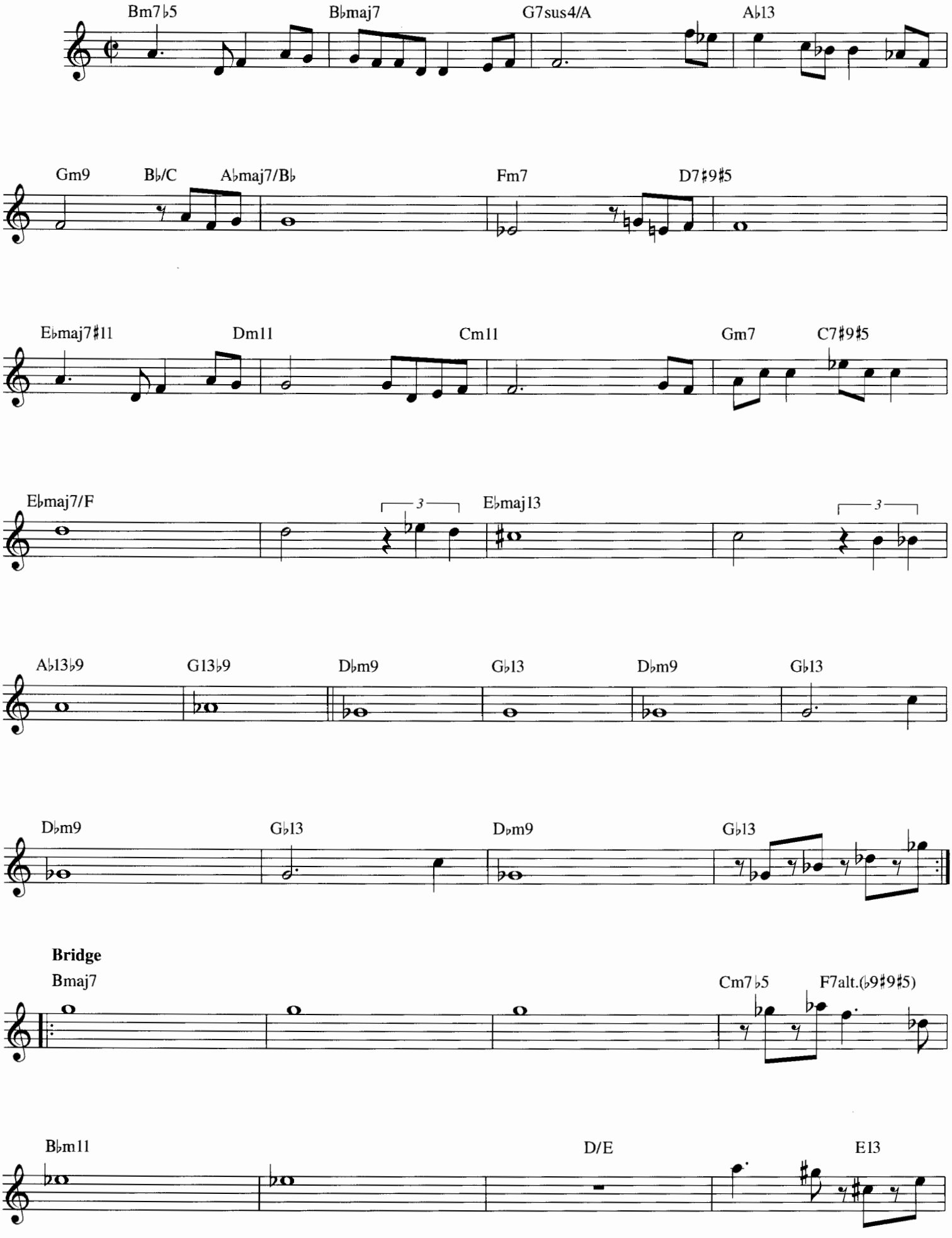
Intro (Drum machine)

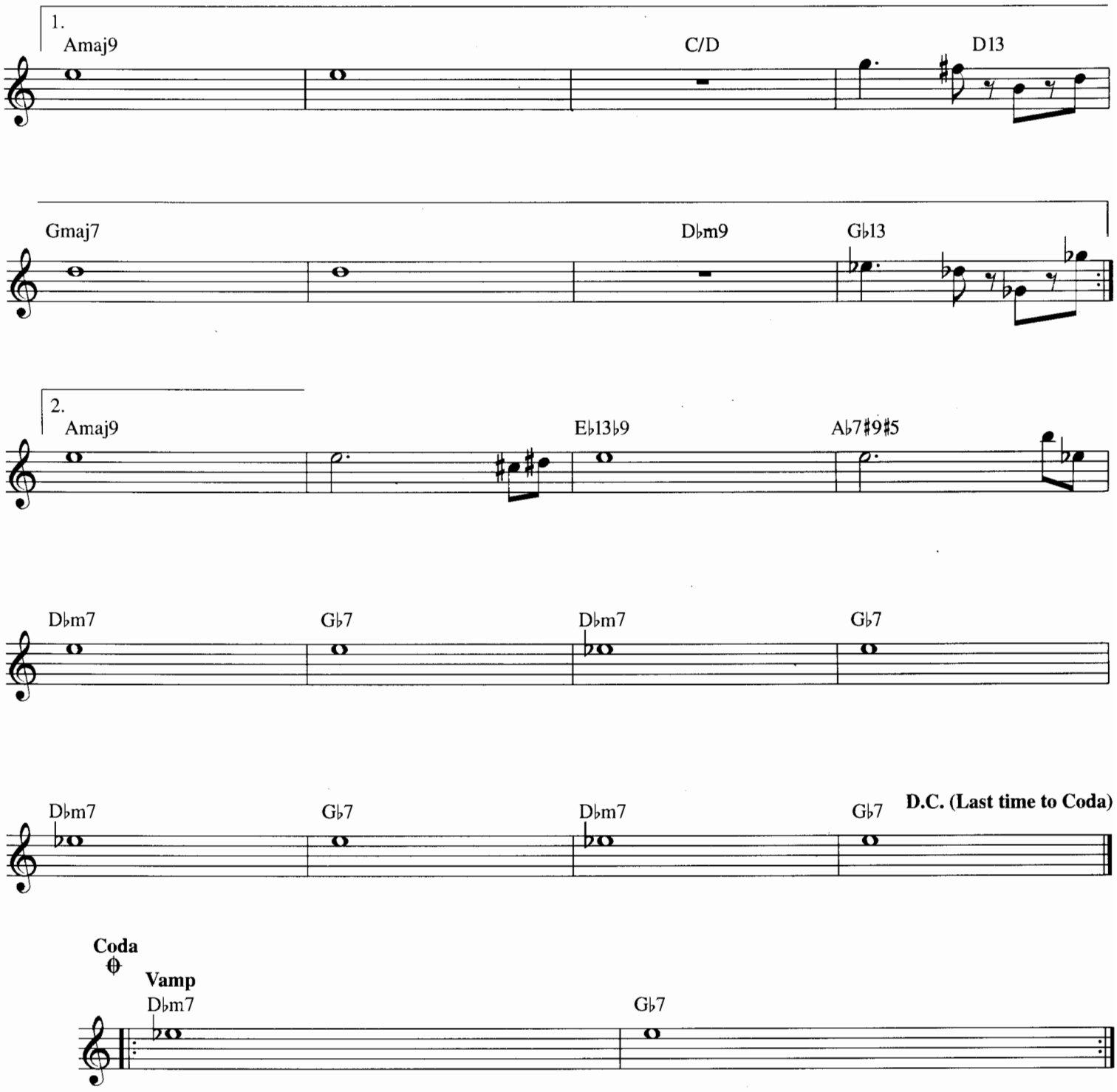




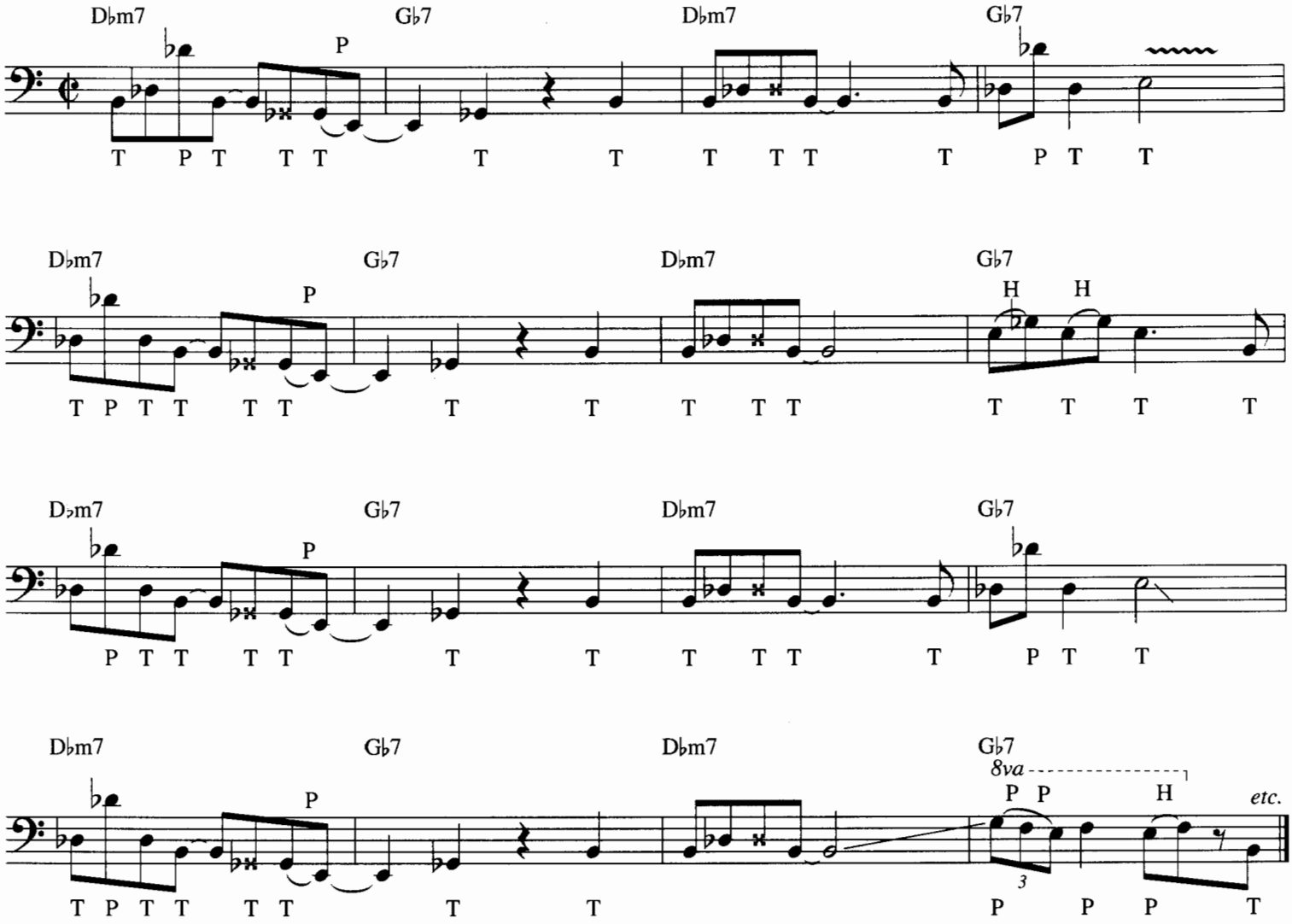



etc.

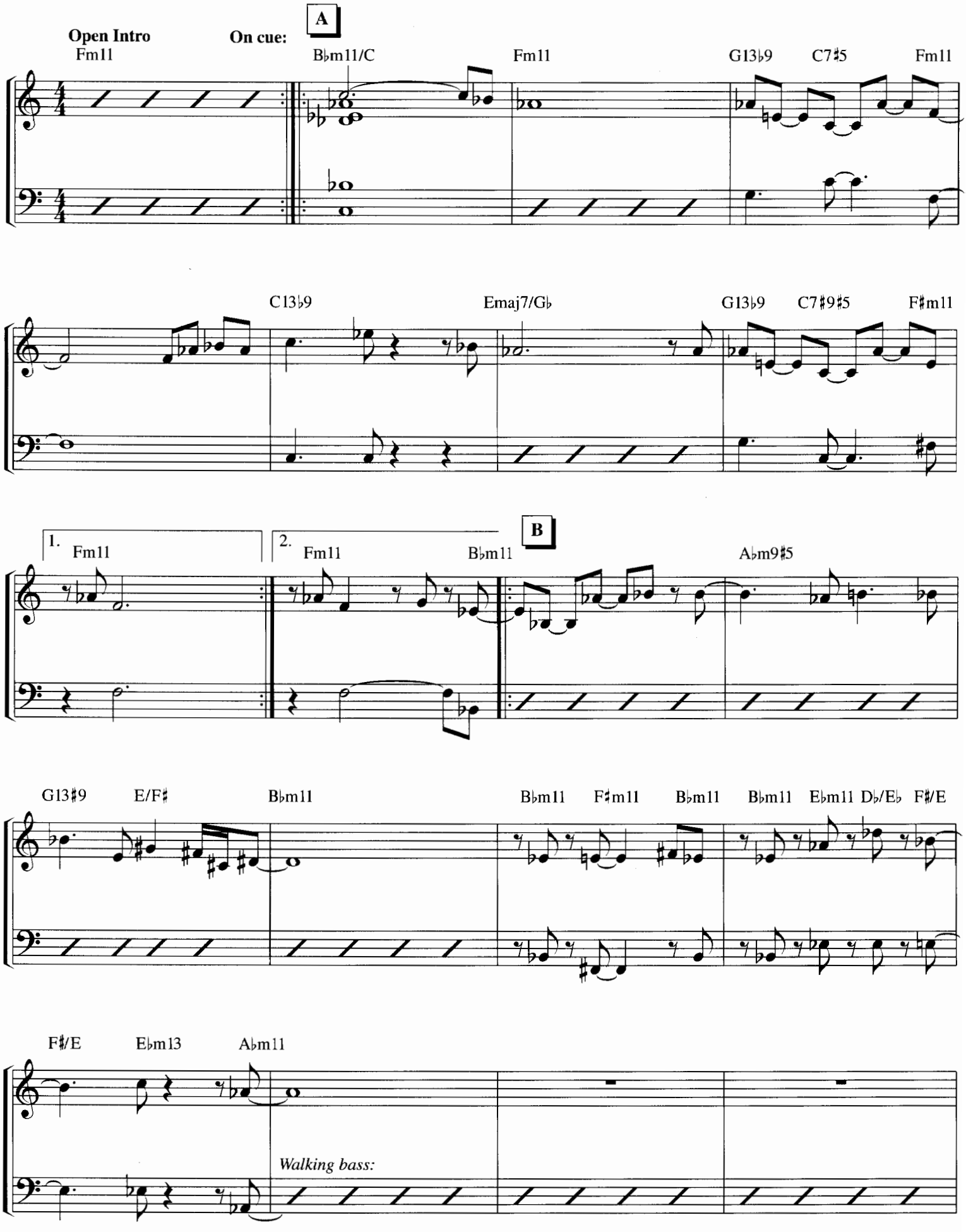

Bm7♭5
B♭maj7
G7sus4/A
A♭13
Gm9
B♭/C
A♭maj7/B♭
Fm7
D7♯9♯5
E♭maj7♯11
Dm11
Cm11
Gm7
C7♯9♯5
E♭maj7/F
3
E♭maj13
3
A♭13♭9
G13♭9
D♭m9
G♭13
D♭m9
G♭13
D♭m9
G♭13
D♭m9
G♭13
Bridge
Bmaj7
Cm7♭5
F7alt.(♭9♯9♯5)
B♭m11
D/E
E13

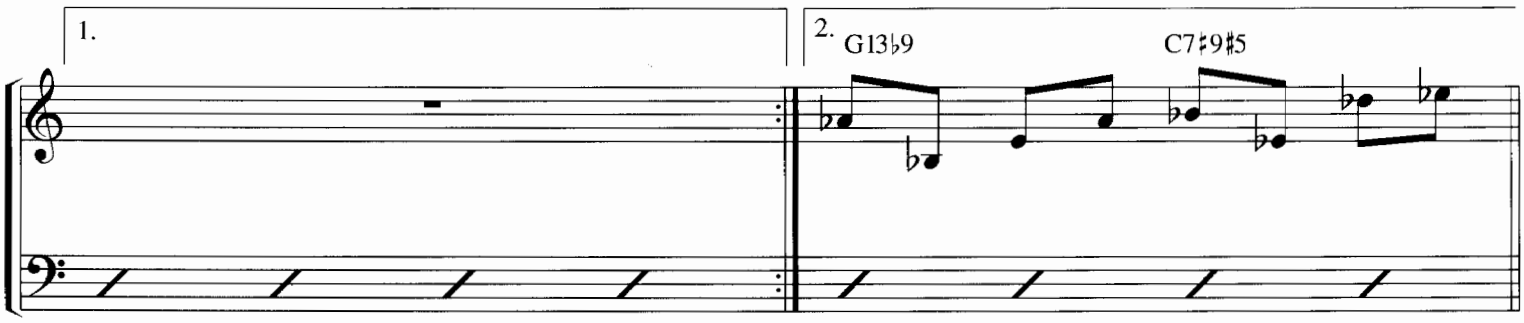

1.
Amaj9
C/D
D13
Gmaj7
Dbm9
Gb13
2.
Amaj9
Eb13b9
Ab7#9#5
Dbm7
Gb7
Dbm7
Gb7
Dbm7
Gb7
Dbm7
Gb7
D.C. (Last time to Coda)
Coda
Vamp
Dbm7
Gb7

# Growing~vamp

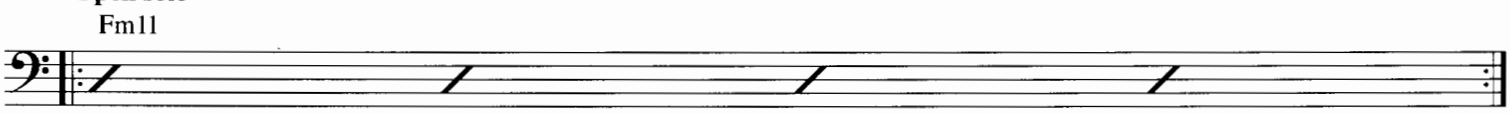


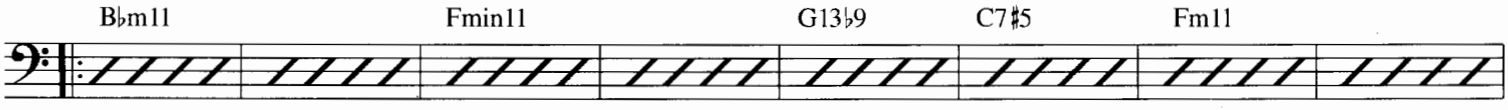
# Bertha's Bop

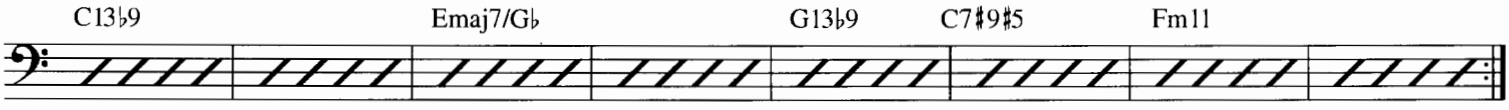

Open Intro
Fm11
On cue:
A
B♭m11/C
Fm11
G13♭9
C7♯5
Fm11
C13♭9
Emaj7/G♭
G13♭9
C7♯9♯5
F♯m11
1.
Fm11
2.
Fm11
B♭m11
B
A♭m9♯5
G13♯9
E/F♯
B♭m11
B♭m11
F♯m11
B♭m11
B♭m11
E♭m11
D♭/E♭
F♯/E
F♯/E
E♭m13
A♭m11
Walking bass:

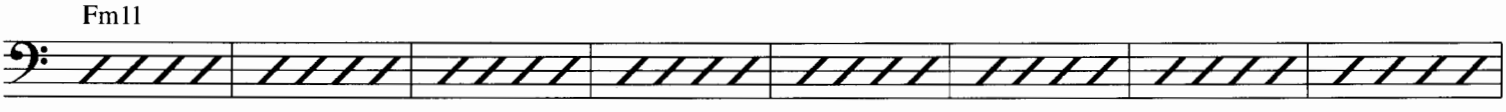

1.
2.
G13♭9
C7♯9♯5

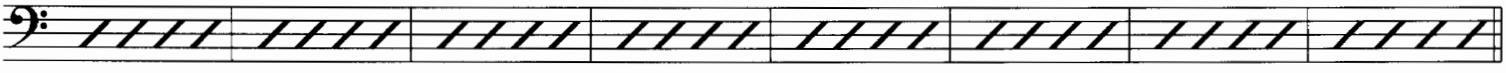
**Open solo**

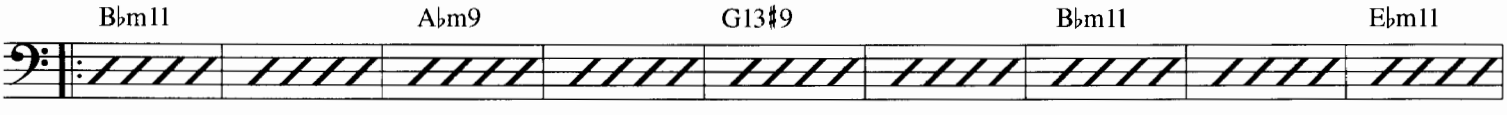

Fm11

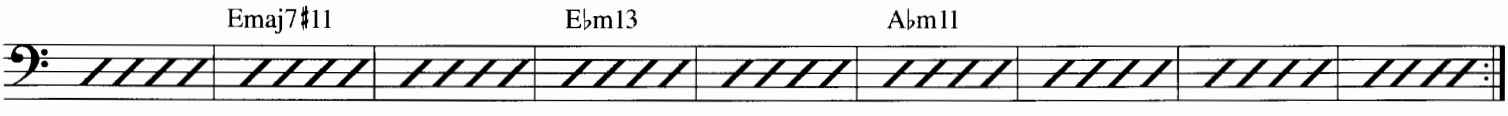

B♭m11
Fmin11
G13♭9
C7♯5
Fm11


C13♭9
Emaj7/G♭
G13♭9
C7♯9♯5
Fm11


Fm11




B♭m11
A♭m9
G13♯9
B♭m11
E♭m11


Emaj7♯11
E♭m13
A♭m11

JOHN PATITUCCI has received worldwide acclaim for his fluid, horn-influenced work on the six-string electric bass. A past member of Chick Corea's Elektric and Akoustic Bands, John also has five solo albums to his credit. The first, entitled *John Patitucci*, reached #1 on the *Billboard* jazz chart and earned him two Grammy nominations.

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There's also a special section containing charts of some of John's most popular tunes, including *ON THE CORNER* and *GROWING*. Each chart comes perforated so that it can be easily removed and placed on a music stand.

The *ELECTRIC BASS 2* is a practical compendium of all the harmonic and melodic devices needed for anyone truly interested in expanding their musical vocabulary.

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